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ABSTRACT

The manual is designed to be used in workshops to train English-as-a-Second-Language (ESL) teachers and contains a series of exercises for teaching reading comprehension, writing, and testing. An introductory section contains notes to workshop participants and facilitators. The exercises are then presented in three sections: reading comprehension; writing; and testing. Each section contains a brief introduction in the use of the exercises, and for each exercise, both classroom and workshop procedures. An article on the relationship between language and culture (Betty Wallace Robinett) is appended. (Contains 39 references.) (MSE)

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FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE • FROM PRACTICE TO PERFORMANCE •

from

Practice *to* Performance

a manual for teaching workshop activities

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RICHARD A. MURPHY

from Practice *to* Performance

A Manual *of* Teacher Training Workshop Activities

English Language Programs Division • United States Information Agency

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CONTENTS

Introduction i

To the Workshop Participants ii

To the Workshop Facilitator iii

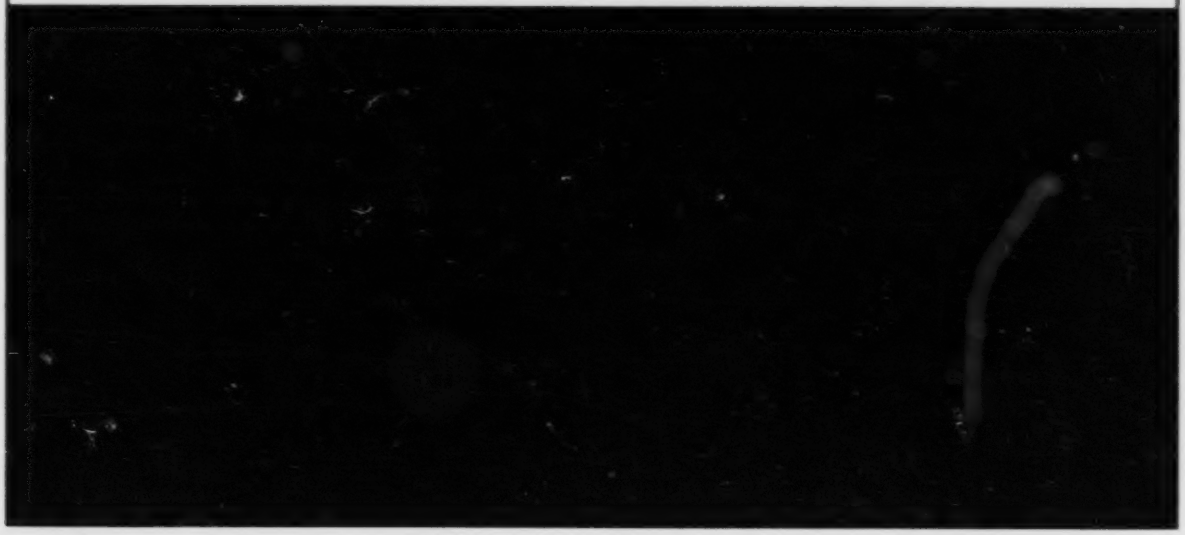
1 1

2 41

3 75

Appendix 95

Suggested References 103



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THE SECOND VOLUME OF THIS HANDBOOK COVERS THE THREE MAIN TOPICS OF **READING COMPREHENSION, WRITING,** AND **TESTING,** CONCLUDING WITH AN ARTICLE ON LANGUAGE AND CULTURE BY BETTY WALLACE ROBINETT, WHICH IS ADDED AS AN APPENDIX. ALTHOUGH THE TWO VOLUMES ARE MEANT TO BE USED TOGETHER AND SEQUENTIALLY, IT IS POSSIBLE TO USE EACH ONE SEPARATELY. TO THIS END THE INTRODUCTORY SECTIONS **TO THE WORKSHOP PARTICIPANTS** AND **TO THE WORKSHOP FACILITATOR** ARE REPEATED HERE.

THE CONCLUDING ARTICLE SERVES TWO PURPOSES. FIRST, ITS SUBJECT MATTER, STRESSING CULTURAL UNDERSTANDING AND SENSITIVITY, SERVES AS A FITTING CODA TO A TEXTBOOK WHICH IS DEVOTED TO TEACHING ENGLISH TO AUDIENCES WHICH REPRESENT MANY DIVERSE CULTURES AROUND THE WORLD. SECOND, PUBLISHED ALMOST TWENTY YEARS AGO, PROFESSOR ROBINETT'S ARTICLE UNDERSCORES THE FACT THAT, DESPITE THE CONSTANT CHANGES IN METHOD AND TECHNIQUES OCCURRING IN THE EFL FIELD OF TODAY, CERTAIN BASIC CONCEPTUAL PRINCIPLES REMAIN VALID, WHICH LEND A SENSE OF PERMANENCE TO THE PROFESSION.

TO THE WORKSHOP PARTICIPANTS

FROM PRACTICE TO PERFORMANCE IS DIVIDED INTO TWO VOLUMES. THE FIRST VOLUME COVERS THE TEACHING of oral skills from dialogues to pronunciation, with some practice in listening comprehension included in the chapter on oral exercises. The second concentrates on reading and writing, followed by a short survey of evaluation instruments.

Throughout, the manual timings are given for workshop procedures. These are meant to be guidelines, and workshop participants and facilitators should feel free to modify them according to their needs.

WHEN YOU USE THIS MANUAL, YOU WILL PLAY A TRIPLE ROLE.

1 First, in order to illustrate the exercises that are presented and to appreciate their effect on a class, it is necessary for you to place yourselves in the position of learners. The steps that you must follow are listed under **CLASSROOM PROCEDURES** within each chapter. Either the workshop facilitator or one of your fellow teacher trainees will lead you through each exercise as if you were part of an EFL class.

2 Second, as participants in group activities, you will be asked to cooperate with your colleagues in preparing classroom activities similar to the models you have worked through. Specific directions are given under **WORKSHOP PROCEDURES**. Critical appraisal and creativity will be utilized in this phase of the workshop.

3 Third, from time to time, your talents as a classroom teacher will be called into play as you present the exercises developed by your group to the entire class.

It is recommended that, as teachers, you maintain a critical attitude toward the material presented. Each exercise is intended as a model, which may be accepted, rejected, or modified to suit a particular pedagogical situation. A workshop is a means of bringing professionals together for the purpose of refining their skills as well as sharing their experiences. Your contributions can only make the workshop more rewarding for all participants.

TO THE WORKSHOP FACILITATOR

EACH CHAPTER OR SECTION OF THIS MANUAL CONTAINS A SERIES OF CLASSROOM ACTIVITIES WHICH FOLLOW a developmental pattern, from those that are strictly controlled to those which involve the students in more spontaneous communication. This development, in turn, generally corresponds to the normal progression from beginning to advanced proficiency levels.

Throughout the book you will see exercises and suggestions that are based upon various theories and approaches. This reflects not only the eclecticism of the day but also the new view of teachers as learner-oriented, whose task it is to draw the best techniques from many methodologies in order to provide the best possible learning opportunities.

The workshop facilitator should follow the **WORKSHOP PROCEDURES** as closely as possible, since each step was constructed with a specific goal in mind. The four items below correspond to the four steps that are generally used throughout the text.

1. **Teachers in the Role of Students** • Teachers assume the role of students so that they may learn to appreciate what it means to be on the receiving end of classroom activities.
2. **Teachers in Group Work** • Teachers gain on-the-spot experience in writing exercises and profit from the exchange of ideas possible in a group situation.
3. **Teachers' Presentations** • Teachers offer the product of their group work to the scrutiny of their peers by presenting their material to a simulated class.
4. **Critical Appraisal** • Workshop participants, including the facilitator, evaluate exercises and presentations through discussion work. This gives them the opportunity to assess their own professional goals and accomplishments.

IN WORKING THROUGH THE MATERIAL WITH THE TEACHERS, THE WORKSHOP FACILITATOR SHOULD ADHERE TO THE FOLLOWING PROCEDURAL POINTS.

1. Each teacher participating in the workshops should have a copy of this training manual. To focus the attention of the class as a whole more directly on certain exercises, the workshop facilitator can present them through an OHP.
2. Exercises should be completed in the order presented. If, for any reason, omissions must be made, then the original progressive sequence should be maintained.
3. Within these limitations the facilitator should maintain variety and flexibility. Although definite periods of time have been suggested for workshop activities, these are not meant to be inflexible. Should time constraints become a factor, remember that a limited number of exercises done well will be more effective than every exercise done superficially.
4. Selected groups or selected individuals within groups should be called upon for presentations before the class. The composition of the work groups should be altered periodically.
5. The facilitator should periodically check to see how well the teachers have grasped the principles and techniques presented in each section. Informal quiz sessions may be conducted for this purpose.

from Practice *to* Performance

READING COMPREHENSION

Volume II

9

Introduction

THERE IS NO FAST AND EASY WAY TO ATTAIN A HIGH LEVEL OF PROFICIENCY in reading. It takes hard work, patience and, above all, extensive reading on one's own. There are, however, many ways to facilitate the development of reading skills, some of which have only recently been introduced into the EFL classroom. These can be more readily understood if the reading process, itself, is briefly examined.

Basically, reading is a process of extracting a message from a text which has been constructed by a writer using orthographic symbols. A writer encodes a message; a reader decodes it. Reading is also a physiological process. Since the human eye cannot see clearly objects that are in motion across the field of vision, a reader's eye jumps from one spot to the other, recording separate images, each containing groups of letters and larger combinations. It is necessary for readers to be able to recognize such combinations as meaningful units. This is another way of saying that lexical and grammatical units and patterns are focal points in reading just as they are in speaking and listening.

Many scholars today, drawing a parallel to communicative language learning, view reading as an interaction between the reader and the writer. In recent research into second language reading, schema theory has attempted to articulate this interaction. According to this theory, every reader brings to a text prior knowledge or schemata which derive from his or her personal, social, and educational background. Comprehension of the text depends upon whether or not the reader's schemata or knowledge coincides with that of the author. Since the author creates a text within a certain perceptual framework, the reader's interpretation of the text is determined by his or her access to that framework. If there is no access or if it is limited, then comprehension is impossible or flawed. The following two sentences illustrate different types of schemata.

1. Bob and Harry, although tired by the seventh inning stretch, decided to stay through the ninth in the hope of witnessing their first no-hitter and a record number of strikeouts.

To all but those initiated into the arcane world of baseball, this sentence would be all but incomprehensible. Unless the meanings of "seventh inning stretch," "ninth," "no-hitter" and "strikeouts" are known to the reader the sentence remains a mystery. In other words, the reader needs to understand the schema of a baseball game in order to decode the message accurately.

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2. Bob and Harry, although tired, decided to stay for the entire baseball game.

This sentence should be understandable to most EFL readers, even if they do not know the intricacies of the game of baseball, since, except for the general name of the game, no unfamiliar **schemata** occur in the sentence.

Some theorists distinguish between **content schemata**, which deal with perception of the physical world and **formal schemata**, which encompass knowledge of the language and structure of texts. Without arguing for or against this extension, we can use **schema theory** as a clearly articulated reason for providing EFL readers with as much linguistic, structural, and contextual knowledge as possible before they approach potentially unfamiliar reading material. Granted that there is no way to assure a one-to-one match between the background knowledge of an author and the prior knowledge of a potential reader, it is still necessary to prepare readers whose cultural and/or educational background differ considerably from the author with appropriate pre-reading activities.

Although reading proficiency develops gradually over a long period of time through reading extensively, many skills and strategies involved in effective reading can be learned in the classroom.

The first part of this chapter focuses on building basic reading skills through comprehension strategies that stress the use of structural clues in understanding meaning. The second part of the chapter presents examples of complete reading lessons at the beginning, intermediate, and advanced proficiency levels. These include pre-reading and post-reading exercises in addition to the comprehension techniques mentioned above.

SKILL BUILDING

ALTHOUGH READING PROFICIENCY DEVELOPS GRADUALLY OVER A LONG PERIOD OF TIME through reading extensively, many skills and strategies involved in effective reading can be learned in the classroom. In this manual skill building is treated at the word level, the sentence level, and the paragraph level.

I. UNDERSTANDING WORDS

THE MOST IRRITATING PROBLEM CONFRONTING READERS, ESPECIALLY AT THE LOWER PROFICIENCY LEVELS, IS the large number of unfamiliar words and expressions which occur. It is comforting to know that this number decreases as reading proficiency increases. Nevertheless, the task of deciphering these expressions must be faced if the reader is to gain access to the message of the passage at hand.

There are basically two ways of unveiling the meaning of unfamiliar words and expressions. The first and fastest is to have the meaning presented directly, either by the teacher or by a dictionary. Having the teacher give the meaning to the students is recommended **only at the lowest proficiency level** as a pre-reading activity to get the students started with a minimum of delay. The second method is through the careful use of structural and semantic clues provided by the context in which the expression(s) are used. This should become the chief tool for deciphering meanings for all but the very beginning student. With a view to developing fluency in reading with a minimum of interruptions, the direct use of a dictionary should always be kept as a last resort. The exercises below are meant to develop facility in the use of contextual clues to meaning.

EXERCISE 1 Supplying Vocabulary Items (Cloze)

The purpose of cloze exercises is to make learners aware of clues to meaning. Basically clues are provided by the grammatical and or the semantic context. Grammatical context (position in a phrase or sentence) should point to a particular part of speech, while semantic context should indicate a range of possible meanings in a particular context.

CLASSROOM PROCEDURES

In each of the following sentences fill in the blank space with a word that fits the grammatical structure and the meaning of the sentence. You may find that more than one particular word or phrase is appropriate. In each case give reasons for your choice.

1. My brother was a _____ for four years before he graduated.

2. Jack _____ quickly into the house, but he was too late.

3. Maria was _____ to talk to. She disagreed with everything I said.

4. Even though the opera was long, the soprano _____ beautifully.

5. He didn't mean to drop the glass, and he was sorry that it _____.

6. Let's go to the _____. I have to return some books.

7. Why don't you _____ me? I'm telling you the truth.

8. His suitcase was so _____ that it wouldn't fit into the closet.

9. Coming down the stairs, James _____ an old friend by accident.

10. The two boys were arguing so _____ that we couldn't hear our own voices.

EXERCISE 2 Supplying Meanings

Here the vocabulary item is provided and the reader is to deduce its meaning from the grammatical and semantic context.

CLASSROOM PROCEDURES

In each of the following sentences guess the meaning of the highlighted word. In each case give reasons for your choice.

1. Although the salesman was late for his meeting, he decided to stay with his customer, Mr. Collins. He knew that Mr. Collins wanted to buy the car and had the money to do so. There would not be a more **opportune** time to complete the sale.

2. Although the enemy soldiers were prisoners of war, the general decided to **repatriate** them, since their families had made a special request through diplomatic channels.

3. After winning the soccer match 6 to 0, our team could correctly say that they **clobbered** their opponents.

4. John's new job as a messenger was quite **hectic,** and he had the feeling that he was being **shunted about** too much. First, they sent him to the cafeteria, then to the store, after that to the library, and finally to the main office.

5. The anthropologists were engaged in a study of the **indigenous** tribes, which had inhabited the region for centuries.

6. Soothed by the **mellifluous** strains of the violins, Veronica soon fell into a deep sleep.

7. The trunk which they found in the woods was full of cracks and holes, due to the **corrosive** effect of the weather.

8. The student left two of the three books at the library, since she considered them **extraneous** to her reading plan.

9. Our appetite increased immediately, as the waiter brought the **succulent** roast to our table.

10. **Traversing** the space between the two fields with great difficulty, the soldier finally made it to the other side.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **20** *mins.* **1** group
2 *hrs.* **20** *mins.* **4** groups

1. The workshop facilitator conducts each of the above exercises according to the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* (**10** *mins.* each exercise)

2. The class is split into small groups, and each group constructs exercises based on those presented in this section.

   TOTAL TIME REQUIRED: **30** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

   TOTAL TIME REQUIRED: **10** *mins.*

II. UNDERSTANDING SENTENCES

In order to understand the meaning of a sentence, it is necessary not only to understand individual vocabulary items, but also the syntactic patterns in which these items are strung together. The first step in this process is to isolate the basic syntactic pattern of NP + VP (Subject + Predicate), followed by various expansions and modification of these two elements. For the NP this includes pre- and post-nominal adjectivals such as articles, adjectives, post-nominal adjectival phrases, and clauses. For the VP it includes all possible expansions such as modal and other auxiliary phrases as well as post-verbal adverbs and adverbial phrases and clauses. Other constructions such as questions and passives can be treated as transformations of these basic patterns.

Obviously the syntactic complexity of sentences presented to students will vary according to proficiency level. In general, however, student readings, especially at the lower levels, should not contain patterns with which they are not familiar. If this should occur, then the pattern should be explained in class.

In confronting complex sentences, students should take the following steps.

1. Isolate the main NP and VP.
2. If the sentence is long, see if it can be broken up into more than one main NP and VP.
3. Locate key words in the sentence, such as prepositions and conjunctions.
4. Treat the phrases or clauses introduced by these prepositions or conjunctions as a single item of meaning.
5. Link these phrases and clauses with the NP and VP that they modify.
6. Locate any punctuation markers, such as commas, colons, semi-colons, etc. that may help in setting off structures.

EXERCISE 1 Sentence Structure

CLASSROOM PROCEDURES

Break each of the following sentences into its constituent structures, starting with the basic NP + VP followed by all modifiers, be they single words, phrases, or clauses.

1. John read the book which I lent to him.

2. My friend ran to the bus, which was waiting at the corner.

3. The girl who was sitting at the lunch counter seemed to be very interested in her book.

4. Sometimes, when we are all gathered together, we enjoy telephoning our old friends.

5. Although the essay was written in haste, it impressed the critics very much.

6. Will you be able to conduct yourself in a manner that will bring credit upon the school?

7. The character of Agatha, who played such an important role in the novel, was not as clearly delineated as we would have wished.

8. The situation in the hospital was not yet critical, but, if the epidemic should get worse, there would not be enough beds to accommodate the additional cases.

9. Gordon's antiquated beliefs, like other aspects of his personality, contributed to the general negative impression he conveyed to his fellow-students.

10. Although not yet ready to be picked, the flowers in the neglected garden had evidently utilized the rain of the last few days to erupt into a myriad of colors and scents.

EXERCISE 2 Sentence Comprehension

CLASSROOM PROCEDURES

Read each of the sentences below and answer the questions that follow them. If there is a problem in comprehension, analyze the sentence structure as you did in Exercise 1 above.

1. The idea that he could be accused of stealing the watch did not even occur to Harry.

According to the sentence

a. *Harry stole the watch.*

b. *Harry thought that people trusted him.*

c. *Harry didn't mean to steal the watch.*

d. *Harry didn't think that people understood him.*

2. Because of the lack of rain, the grass in the city's parks is not as green as last year.

According to the sentence

a. *There was a lot of rain this year.*

b. *The grass was greener last year.*

c. *There was less rain last year.*

d. *There was not much rain last year.*

3. The strike of the coal miners' union does not simply threaten the stability of parliament, it throws into question the ability of the government to honor its treaty obligations.

According to the sentence, the strike hurts

a. *Just local politics*

b. *Local and national politics*

c. *National and international politics*

d. *Just international politics*

4. Sleeping underneath the tree, the old man didn't feel enough of the rain to wake up until he was thoroughly wet.

According to the sentence

a. *The old man woke up as soon as it began to rain.*

b. *The old man sat under the tree to watch the rain.*

c. *The old man got wet before he woke up.*

d. *The tree protected the old man from the rain.*

5. Bob and Harry rushed to the airport for nothing, not realizing that the flight they thought was booked for today, left Thursday.

According to the sentence

a. *The airline changed the schedule.*

b. *They confused the day of the flight.*

c. *They had not made a reservation.*

d. *The flight was cancelled.*

6. The report of the meeting stated that if more money was not made available, the department would have to be closed.

According to the sentence

a. *The report said that the department was not in financial trouble.*

b. *The report said that the department would not have to be closed.*

c. *The report said that the department was in financial trouble.*

d. *The report said that the department had plenty of money.*

7. In spite of his curiosity, Dan resisted the temptation to open the box.

According to the sentence

a. *Dan wanted to open the box and did.*

b. *Dan did not want to open the box and didn't.*

c. *Dan did not want to open the box but did.*

d. *Dan wanted to open the box but didn't.*

8. Whenever he was home, John never missed the opportunity to help the children with their homework.

According to the sentence

a. *John missed the children when he wasn't home.*

b. *The children didn't have homework when John was home.*

c. *Sometimes John helped the children.*

d. *John helped the children when he didn't miss them.*

9. The chairman, being neither for the proposal nor fully opposed to it, weighed his options carefully before casting the deciding vote against it.

According to the sentence

a. *Although the chairman voted for it, the proposal lost.*

b. *The proposal won because the chairman voted for it.*

c. *The proposal lost because the chairman voted against it.*

d. *The proposal won, although the chairman voted against it.*

10. Having just arrived from overseas, the student thought that the campus at his new university compared favorably with that of his university back home.

According to the sentence

a. *After he arrived, the student wanted to visit several campuses.*

b. *After he arrived, the student didn't like the new campus as much as his old one.*

c. *After he arrived, the student wanted to return home.*

d. *After he arrived, the student realized that he liked his new campus as much as his old one.*

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **50** *mins.* **1** group
3 *hrs.* **20** *mins.* **4** groups

1. The workshop facilitator conducts each of the two exercises above with the teachers according to the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **30** *mins* (**15** *mins.* each exercise)

2. The class is split into small groups, and each group constructs exercises based on those presented in this section.

TOTAL TIME REQUIRED: **40** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **30** *mins.* **1** group
120 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **10** *mins.*

III. UNDERSTANDING PARAGRAPHS

THE KEY ELEMENT IN UNDERSTANDING THE MEANING OF A PARAGRAPH IS THE THEME OR MAIN IDEA, WHICH is usually stated in what is known as the topic sentence. The topic sentence is often the first sentence in the paragraph, but it may also occur in other positions, or not be present at all. In the latter case it is said to underlie or be understood from the paragraph. The rest of the paragraph is used to restate the main idea, to expand upon it, or to support it in various ways. The following exercises provide practice in isolating the various elements in a paragraph.

EXERCISE 1 Identifying the Theme or Main Idea

In this exercise the learners concentrate exclusively on the central thought of each passage.

CLASSROOM PROCEDURES

In each of the following paragraphs identify the main idea. Is it exactly expressed in a topic sentence? Which one?

a. Mary learned a lesson yesterday that she will never forget. She had been up late the night before and overslept. Jumping out of bed at 9:00 AM, she realized that if she did not hurry, she would miss her exam at 9:30. She threw on some clothes, quickly washed her face and practically swallowed her breakfast in one gulp. She flew out of the house and was dashing across the street when she heard the squeal of tires. The car had stopped within two inches of her. Once she got over her shock, Mary walked quietly and carefully to school and made it in time for the exam.

b. The two people standing before Judge Cooper were taking an excessive amount of time stating their respective cases. Peter was insisting that Max had caused the accident by driving too fast. And Max was accusing Peter of not signalling properly when making his left turn. Although the judge was getting tired, he allowed them to continue. He was a patient man who always listened carefully to both sides of an argument before making a decision.

c. Last Sunday Mr. and Mrs. Jones took some food and drove into the country, where they sat under a large tree and ate lunch. They really wanted to make the most of the beautiful weather. After lunch they talked about their trip to England and their new house. In the afternoon, they walked in the fields and picked flowers. Later in the evening they drove home and had dinner with friends.

d. Even though it represented a tremendous increase in the means of production, the industrial revolution often meant misery for a certain segment of society. Large numbers of workers who

operated the mills and factories often suffered under appalling working conditions, including low pay and long hours. Local factory bosses were often ruthless in their enforcement of local rules and regulations. And in some countries, child labor was common.

EXERCISE 2 The Full Meaning of a Paragraph

This exercise focuses on identifying various items and structures as well as the main idea in order to achieve complete comprehension of each passage.

CLASSROOM PROCEDURES

Complete the exercises as directed below each paragraph.

Paragraph 1

Water has many unusual properties. It has the ability to move upward through the ground to the roots of plants. This is called capillary action. Water can absorb more heat than almost any other substance. This ability enables water to absorb heat until it reaches 100 degrees Celsius. Then it boils, becomes a gas, and evaporates. When frozen, water floats because as ice it expands and becomes less dense. Again, in the form of ice within the earth, water creates soil by cracking and breaking rocks. Finally, as a frozen cover on lakes and the ocean, it acts as insulation and protects life in the water below.[1]

1. Identify the main idea or topic sentence.

2. Identify the sentences that expand on or support the main idea.

3. Using all the techniques for understanding vocabulary items and sentences practiced in Sections I and II above, read the paragraph for full understanding.

4. As a check on comprehension, answer the following questions.

a. Which of the following are related to water or its properties? How is each related?

the sun	*plant roots*
breaking rocks	*sand*
ice	*protector of life*
evaporation	*steam*

[1] Adapted from Curry (1984)

b. What is capillary action?
c. Why does ice float?
d. What change occurs in water at 100 degrees Celsius?
e. How is soil formed?
f. How does water become a gas?
g. What is the effect of ice on lakes?

Paragraph 2

Chimpanzees have been taught to use simple tools such as the brush, cup, hammer, and spoon. In recent experiments with chimpanzees, scientists have taught them sign language. One young chimp learned 40 different signs for specific subjects and understood some language concepts such as adjective, adverb, and verb. Another experiment showed that a chimpanzee can form a kind of sentence once he learns a number of words. Using special markers, a chimp was able to form a simple sentence such as "Me want a banana now please." Some chimpanzees have even learned how to use money. All of this bears out what scientists have known for many years, that chimpanzees are one of the most intelligent animals.[2]

1. Identify the main idea or topic sentence.

2. Identify the sentences that expand on or support the main idea.

3. Using all the techniques for understanding vocabulary items and sentences practiced in Sections I and II above, read the paragraph for full understanding.

4. As a check on comprehension, answer the following questions.

a. Are the following facts found in the reading?

Scientists only recently have found that chimpanzees are intelligent.
Chimpanzees have learned how to drive a car.
Some chimpanzees have learned sign language.
Chimpanzees can invent words and make sentences.
One chimpanzee was able to make simple sentences.

b. What kind of tools can chimpanzees learn to use?
c. How intelligent are chimpanzees?
d. How many signs did one young chimpanzee learn?
e. Can chimpanzees make sentences? How?

[2] Adapted from Curry (1984)

Paragraph 3

Clyde Beatty, animal trainer by profession, was born in the American Middle West. Only five feet, five inches tall (1.65 m), Beatty used to enter an animal cage armed only with a small pistol, containing blank cartridges, and a chair. Reinforcing the belief of many people that he was the greatest animal trainer who ever lived, Beatty faced thousands of lions, tigers, leopards, bears, and jaguars during his long career. For a regular performance Beatty would spend about 15 minutes in a cage with from 10 to 24 lions or tigers. However, during one special performance, he handled 50 big cats in one cage. No one has ever equaled that performance.[2]

1. Identify the main idea or topic sentence.

2. Identify the sentences that expand on or support the main idea.

3. Using all the techniques for understanding vocabulary items and sentences practiced in Sections I and II above, read the paragraph for full understanding.

4. As a check on comprehension, answer the following questions.

a. Are the following facts found in the reading?

Clyde Beatty was a very tall man.
Beatty faced hundreds of jaguars during his lifetime.
Usually Beatty spent about fifteen minutes in a cage.
Beatty liked to use a whip in the cage.
Beatty carried many scars from attacks by the big cats.

b. Where was Beatty born?
c. What kinds of animals did he train?
d. What did he usually take into an animal cage?

[2] Adapted from Curry (1984)

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **4** groups

1. The facilitator conducts Exercises 1 and 2 above with the teachers, following the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **40** *mins.*
(**10** *mins.* Exercise **1**)
(**10** *mins.* each paragraph in Exercise **2**)

2. The class is split into small groups and each group constructs one paragraph and set of questions similar to those presented in Exercise 2 above.

TOTAL TIME REQUIRED: **30** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **10** *mins.*

READING LESSONS

In this section examples of complete lesson plans are presented for use with students at the beginning, intermediate, and advanced levels respectively. Classroom Procedures in this section are grouped under the headings: Pre-reading, Reading, and Post-reading.

PRE-READING ACTIVITIES

The types of pre-reading activities used in a classroom will depend on the proficiency level of the students. The first three listed below are meant to be used at the very beginning level to prepare new learners for their initial encounters with unfamiliar language. Activities such as providing the meanings of new vocabulary items, highlighting key words or phrases, and giving a quick summary of a passage should speed novice readers through an unfamiliar text, instilling in them a feeling of accomplishment. However, as soon as they progress beyond the lowest proficiency level, students should forgo such introductory exercises, proceeding directly to the reading activity itself.

The fourth activity listed below, **Narrative Orientation**, is valid for EFL readers at all proficiency levels. Orientation exercises are meant to fill in the gaps in readers' prior knowledge or **content schemata** which is necessary for them to fully understand a given passage.

I. **Vocabulary Orientation** (Beginning level)
II. **Optical Cueing** (Beginning level)
III. **Summation** (Beginning level)
IV. **Narrative Orientation** (All levels)

READING ACTIVITY

Following preparation activities, the students should read the selected passage **silently** to themselves. Texts **should not be read aloud**. There are two reasons for this. First, reading aloud is unusual. Almost always when we read, we do it silently. Second, the sound of the human voice is extraneous noise, which can actually interfere with comprehension. Whenever it is employed, oral reading is artificial and counterproductive.

In reading the passage, students should use the comprehension techniques at the word, sentence, and paragraph level which were described in the first part of this chapter. These strategies constitute the heart of the reading lesson. All pre-reading and post-reading exercises are meant to facilitate this central activity.

Recent research has indicated that a proficient reader does not simply move from one sentence to another in the process of reading. Rather, he or she is constantly making predictions concerning what is to come in the passage based upon what he or she has already read. As the reader progresses through the piece, these predictions are either

confirmed or denied. Reading speed appears to depend to a great extent on the accuracy of these predictions. If the predictions are correct, the reader moves on quickly. If not, it becomes necessary to re-read the portion and re-assess the expectations. This ability to predict is closely tied to the schemata which the reader is able to bring to a reading selection. Previous knowledge of a given topic, even though general in nature, will allow a reader to begin making predictions as soon as he or she begins to read a text.

POST-READING ACTIVITIES

Once the learners have completed reading the passage, their comprehension may be checked, using some or all of the techniques described below which are appropriate to their proficiency level.

In checking comprehension of content, post-reading activities may have the ancillary function of reinforcing structural or semantic patterns that appear in the passage. This should be considered a by-product of the reading lesson, with the main focus remaining squarely on the reading activity itself.

I. **Literal Understanding of Language** (Beginning level)
II. **Literal Understanding of the Narrative** (Beginning level)
III. **Examining the Text in Terms of Language and Ideas** (Intermediate level)
IV. **Forming Generalizations and Inferences** (Intermediate level)
V. **Formulating New Ideas and Expressions** (Advanced level)
VI. **Judging and Evaluating the Text** (Advanced level)

LESSON I: BEGINNING LEVEL

Text

It is easy to see that Ahmet and Jim have a lot in common. First of all, they are very good friends and have been for many years. They first got to know each other at the university where they were roommates for two years. A few years after graduation, Ahmet served as Jim's best man at his wedding. The two friends enjoy the same sports, especially baseball and soccer. They also like the same kind of music, although Jim often prefers rock music to jazz. At least once a month they and their wives go to the movies together, followed by dinner in a nice restaurant. Sometimes they get together for a party with their friends.

CLASSROOM PROCEDURES

PRE-READING ACTIVITIES

At the lowest proficiency level, learners will be much more receptive to an unfamiliar text if they are introduced to it in advance by the teacher. Four types of preparation for reading at the beginning level are presented below. *There are no separate instructions for the students or teacher in this section. Each exercise or procedure has its own particular directions.* WORKSHOP PROCEDURES follow each set of illustrative activities.

1. VOCABULARY ORIENTATION

The teacher selects certain vocabulary items from the text which the students have not yet learned. In order to avoid having them look up these words in a dictionary, the teacher may provide them with the meaning directly. The equivalent in the learners' native language may be given, if other methods prove awkward or inefficient. Learning new words before confronting a new text will speed up the reading process considerably for beginning students.

As learners begin to develop beyond the beginning proficiency level, however, this technique should give way to the use of contextual clues and, as a last resort, use of a dictionary, in arriving at meaning.

Examples:

1. best man: *witness representing the groom at a wedding*
2. roommate: *one who shares a room*

II. OPTICAL CUEING

The teacher highlights certain words, phrases, or clauses in the text as focal points for the eye to help in speeding up the reading. This can be done by underlining or otherwise marking the items.

The following items have been underlined in the text:

1. Ahmet and Jim
2. have
3. in common
4. they
5. served as
6. best man
7. enjoy
8. prefers
9. like
10. go to the movies
11. get together

III. SUMMATION

The teacher provides the learners with a brief and or partial summary of the text.

Example:

This is a text about two friends who do a lot of things together.

IV. NARRATIVE ORIENTATION (Activating Schemata)

The teacher asks the students questions related to the narrative of the text. This prepares them by eliciting knowledge or attitudes they have concerning the topic. The ensuing discussion can provide background information that might be needed.

Examples:

1. *Who are your close friends?*
2. *Did you ever have a roommate?*
3. *Do you like to go to the movies?*

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **30** *mins.* **4** groups

1. One teacher trainee is selected who conducts the pre-reading activities outlined above, following the directions given in CLASSROOM PROCEDURES. The training class completes the lesson as if it were an EFL class.

   TOTAL TIME REQUIRED: **20** *mins.*

2. The class is split into small groups, and each group constructs a paragraph and then exercises based on the models presented above.

   TOTAL TIME REQUIRED: **40** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole according to the directions in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

   TOTAL TIME REQUIRED: **10** *mins.*

SILENT READING

The learners read the passage **silently** to themselves as they normally read texts outside of the classroom.

CLASSROOM PROCEDURES

During the reading activity the decipherment strategies introduced above for words, sentences, and paragraphs should be employed.

1. Understanding Words

Students try to guess from the context the meaning of any words they do not know. Some words that might be new are in **bold** type.

2. Understanding Sentences

Students first isolate the subject and verb in each clause, then any preceding or following adjectivals and adverbials, paying particular attention to prepositions and conjunctions.

3. Understanding Paragraphs

Students identify the main thought of the paragraph. Then they show how the rest of the paragraph re-states or supports this main thought.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **20** *mins.*

1. One teacher trainee is selected who conducts the silent reading activities outlined above with the training class as if it were an EFL class.

TOTAL TIME REQUIRED: **10** *mins.*

2. A general discussion is held on the suitability of these activities as well as on suggestions for possible improvements.

TOTAL TIME REQUIRED: **10** *mins.*

POST-READING ACTIVITIES

CLASSROOM PROCEDURES

Learners, even at the elementary proficiency level, must be able to achieve a literal understanding of the language and the narrative or description while reading. The information they may be expected to retain is to be found directly in the text, without resort to inferences or speculation.

I. LITERAL UNDERSTANDING OF LANGUAGE

A. Denotative Meaning of Vocabulary Items

The teacher asks for the denotative (dictionary) meaning of selected words and phrases from the text. The students should have been able to guess at least the approximate meaning of vocabulary items in the passage from context.

Examples:

1. served as: *was, played the part of*
2. in common: *shared, mutual*

B. Grammatical Structures

The teacher checks to see if the students have understood the basic structures of the sentences in the passage while reading.

Examples:

Identify the following elements:

1. Sentence 1: **Subj. V** (Ahmet and Jim have)
2. Sentence 6: **Prep. Phrase** (to the movies)
3. Sentence 5: **Subj. V. Obj.** (They ...like the same kind of music)
4. Sentence 6: **Adverbial** (time) (At least once a month)

II. LITERAL UNDERSTANDING OF THE NARRATIVE OR DESCRIPTION

A. Eliciting Specific Information

The teacher asks the students questions (except WHY), the answers to which can be extracted directly from the text.

Examples:

1. *What is Ahmet's relationship to Jim?*
2. *What did Ahmet do at Jim's wedding?*
3. *Where do Jim and Ahmet go with their wives?*
4. *How long have Ahmet and Jim known each other?*

B. Comparing Similar Sentences

The teacher gives the students a pair of sentences. One is based almost word for word on the text, and one has been composed for this exercise. Students are asked to decide whether the two sentences mean the same thing or not.

Examples:

1. Ahmet and Jim are roommates.
   Ahmet and Jim are fellow students.

2. Ahmet doesn't like jazz.
   Jim likes jazz more than Ahmet.

3. Ahmet and Jim first met at the university.
   Ahmet and Jim went to the same university.

TOTAL TIME REQUIRED: **1** *hr.* **20** *mins.* **1** group
2 *hrs.* **20** *mins.* **4** groups

1. The facilitator completes the post-reading exercises above with the teachers as if they were members of an EFL class.

TOTAL TIME REQUIRED: **20** *mins.*

2. The class is split into small groups, and each group constructs a paragraph and then exercises based on the models presented above.

TOTAL TIME REQUIRED: **30** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **20** *mins.* **1** group
80 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **10** *mins.*

LESSON II: INTERMEDIATE LEVEL

Text

A few years ago my friend Harry Davis experienced a crisis in his life that taught him to appreciate the **generosity** of people. Harry had many good friends throughout the city, but none of them lived in his particular neighborhood. A number of casual acquaintances had apartments nearby, but he never said more than "Hello! How are you?" to them. One day Harry returned home to find that his mother was very ill. He tried to call a doctor, but, unfortunately, the telephone was out of order. He considered walking to a doctor's office, but the closest was too far. So he ran over to one of the apartment houses where some of his acquaintances lived, and, within moments, three or four of them offered to drive him and his mother to the nearest hospital. Harry was, of course, deeply **grateful.** After his mother **had recovered,** he realized that, because of his personal crisis, he had gained the friendship of people he had previously taken for granted.

PRE-READING ACTIVITIES

CLASSROOM PROCEDURES

Readers at the intermediate level identify more readily with the content of a passage if they become attuned to the concepts expressed in it. The question/answer format is an effective way of orienting them to the text.

Narrative Orientation

The teacher asks the students the following questions:

1. *Do you live in an apartment or a house?*
2. *Do you know many of your neighbors in your apartment house or in houses close to yours?*
3. *Do you have more friends than casual acquaintances?*
4. *Can you name some casual acquaintances?*
5. *Did you ever get help from someone you knew only slightly?*

TOTAL TIME REQUIRED: **1** *hr.* **55** *mins.* **1** group
2 *hrs.* **55** *mins.* **4** groups

1. One teacher is selected to conduct the pre-reading activities according to the Classroom Procedures. The training class completes the lesson as if it were an EFL class.

TOTAL TIME REQUIRED: **20** *mins.*

2. The class is split into small groups, and each group constructs a paragraph and then exercises based on the model presented above.

TOTAL TIME REQUIRED: **60** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **20** *mins.* **1** group
80 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **15** *mins.*

SILENT READING

The learners read the passage **silently** to themselves as they normally read texts outside the classroom.

CLASSROOM PROCEDURES

During the reading activity the decipherment strategies introduced above for words, sentences, and paragraphs should be employed.

1. Understanding Words

Students try to guess from the context the meaning of any words they do not know. Some words that might be new are in bold type.

2. Understanding Sentences

Students first isolate the subject and verb in each clause, then any preceding or following adjectivals and adverbials, paying particular attention to prepositions and conjunctions.

3. Understanding Paragraphs

Students identify the main thought of the paragraph. Then they show how the rest of the paragraph re-states this main thought or supports it.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **20** *mins.*

1. One teacher is selected to conduct the silent reading activities outlined above with the training class as if it were an EFL class.

TOTAL TIME REQUIRED: **10** *mins.*

2. A general discussion is held on the suitability of these activities as well as on suggestions for possible improvements.

TOTAL TIME REQUIRED: **10** *mins.*

POST-READING ACTIVITIES

Students with intermediate-level proficiency should be able to go beyond absorbing simple information directly from a text to analyzing the material presented. This includes assimilating ideas and making generalizations based upon them. Essential to such skills is the ability to understand at least some of the subtlety and flexibility of the language employed. The extent of the students' competence in these areas is checked in the following activities.

CLASSROOM PROCEDURES

I. EXAMINING THE TEXT IN TERMS OF LANGUAGE AND IDEAS

A. Connotative Meaning of Vocabulary Items

The teacher checks to see if the learners have a grasp of the connotation or extended meanings of words in addition to their literal (denotative) meanings. One way this may be done is to give approximate synonyms of certain vocabulary items, asking the students to explain the differences in meaning.

Examples:

Explain the difference in meaning between the items in each of the following pairs:

1. *neighborhood* — *city*
2. *grateful* — *happy*
3. *sick* — *out of order*
4. *return* — *drive to*

B. Matching Sentence Fragments

The teacher asks the students to match each sentence part listed in column A with one in column B. The resulting sentence should be correct according to the information provided in the text.

In order for this exercise to work properly, the teacher must be careful to ensure that all combinations between **A** and **B** are grammatically correct.

Examples:

A	B
1. *None of Harry's good friends*	1. *were willing to help him.*
2. *Harry was very thankful that his neighbors*	2. *were too far away.*
3. *The nearest doctors*	3. *lived close to his house.*

II. FORMING GENERALIZATIONS AND INFERENCES

A. Differentiating Between Correct and Incorrect Information

The teacher makes certain statements and asks the students to state whether these statements are true or false. Corroborations can be found directly in the text.

Examples:

1. *Harry did not like his neighbors.*
2. *Harry was a very thoughtless person.*
3. *Harry's mother lived alone.*

B. Implied Information

The teacher asks questions whose answers are implied rather than stated directly in the text.

Examples:

1. *Was Harry a friendly person?*
2. *Did Harry know how to act in a crisis?*
3. *Did Harry's neighbors become his friends?*

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **55** *mins.* **1** group
2 *hrs.* **55** *mins.* **4** groups

1. The workshop facilitator completes the post-reading exercises above with the teachers according to the directions given in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **20** *mins.*

2. The class is split into small groups, and each group constructs a paragraph and then the exercises based on the models presented above.

TOTAL TIME REQUIRED: **60** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **20** *mins.* **1** group
80 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **15** *mins.*

LESSON III: ADVANCED LEVEL

Text

Mary Cassatt has been called "by all odds the best woman painter that America has ever produced." She lived **on her own terms** in a man's world long before young ladies were "emancipated." Cassatt was greatly influenced by many of the great names in French art, particularly Monet and Degas, whose friendship and **esteem** she enjoyed. But though she lived in their world, she was not of it. She remained a **transplanted,** wealthy American girl, and her daily life in France was more American in style than French.

Mary Cassatt's favorite themes often **reflected** the life of upper-class French among whom she moved—portraits of her friends, ladies at the opera, and mothers and children. It is perhaps for her paintings of mothers and children that she will be remembered longest.[4]

CLASSROOM PROCEDURES

PRE-READING ACTIVITIES

Questions and answers can again be used as a "warm-up" activity. At the advanced level, however, they may be targeted to ideas and concepts which are implied rather than expressly contained in the text and which are salient to the learners.

Narrative Orientation

The teacher asks the students the following questions:

1. *What forms of art are there besides painting?*
2. *What kind of art do you prefer?*
3. *Do you like twentieth century painting or music?*
4. *Do you know of any women artists in your country or in other countries?*
5. *In what sense can films be considered to be art?*

[4] Adapted from Kral (1993)

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hrs.* **30** *mins.* **4** groups

1. One person is selected to conduct the pre-reading activities, following the directions given in Classroom Procedures. The training class completes the lesson as if it were an EFL class.

TOTAL TIME REQUIRED: **10** *mins.*

2. The class is split into small groups, and each group constructs a paragraph and then exercises based on the model presented above.

TOTAL TIME REQUIRED: **30** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **10** *mins.*

SILENT READING

The learners read the passage **silently** to themselves as they normally read texts outside of the classroom.

CLASSROOM PROCEDURES

During the reading activity the decipherment strategies introduced above for words, sentences, and paragraphs should be employed.

1. Understanding Words

Students should try to guess from the context the meaning of any words they do not know. Some words that might be new are in bold type.

2. Understanding Sentences

Students should first isolate the subject and verb in each clause, then any preceding or following adjectivals and adverbials, paying particular attention to prepositions and conjunctions.

3. Understanding Paragraphs

Students should identify the main thought of the paragraph. Then they should show how the rest of the paragraph re-states or supports this main thought.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **20** *MINS.*

1. One teacher is selected to conduct the silent reading activities outlined above with the training class as if it were an EFL class.

TOTAL TIME REQUIRED: **10** *MINS.*

2. A general discussion is held on the suitability of these activities as well as on suggestions for possible improvements.

TOTAL TIME REQUIRED: **10** *MINS.*

POST-READING ACTIVITIES

Students at the advanced proficiency level in reading should begin to be innovative and critical. They should be able to modify or expand portions of the language used in the text as well as apply the ideas expressed to their own daily experience. In addition, they should be capable of evaluating the information and/or concepts they have read. Some especially talented students may be able to develop a critical approach to styles of writing. This latter skill, however, is usually developed in literature courses and will not be included here.

CLASSROOM PROCEDURES

I. FORMULATING NEW EXPRESSIONS AND IDEAS

A. Rephrasing Parts of the Narrative

The teacher gives the students sentences based closely on the text. They are asked to express them in a different way.

Examples:

1. *Cassatt was greatly influenced by many of the great names in French art.*
2. *But though she lived in their world, she was not of it.*
3. *Her daily life in France was more American in style than French.*

B. Comparing the Situation in the Passage to One's Own Feelings and Experiences

The teacher raises questions with the students which have been drawn from the text. Any ensuing discussion should extend beyond the text to the students' own experiences.

Examples:

1. *There are relatively few famous women painters compared to men. Do you think it is now easier for women to become successful than it was in Mary Cassatt's day? Why? What problems still remain?*
2. *If you were a painter, what subjects would you choose to give the world a significant picture of your country?*

II. JUDGING AND EVALUATING THE TEXT

A. Evaluating Ideas

The teacher asks the class questions on ideas or principles suggested by the text. Again, the discussion should extend to the personal experiences of the students.

Examples:

1. *If one lives in a foreign country, should one try to live like the people there, or should one keep one's own habits and customs?*

2. *Do you think Mary Cassat was right to go and live in France or should she have stayed at home and done her painting there?*

B. Evaluating the Style and Manner of Expression

The teacher asks questions and leads a discussion on the author's intentions, point of view, or effectiveness in using the language. This type of activity might be too difficult for some students and, therefore, of limited value. Nevertheless, it should be attempted.

Examples:

1. *Does the author of the passage have a message, or is this passage a simple description?*

2. *Does the author make you feel that you want to see some of Cassatt's painting? Why? or Why not?*

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **50** *mins.* **1** group
3 *hrs.* **20** *mins.* **4** groups

1. The teacher completes the post-reading exercises above with the teachers according to the directions in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **30** *mins.*

2. The class is split into small groups, and each group constructs a paragraph and then the exercises based on the models presented above.

TOTAL TIME REQUIRED: **40** *mins.*

3. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **30** *mins.* **1** group
120 *mins.* **4** groups

4. A discussion is held on the appropriateness of the exercises for general EFL classroom use. Suggestions for modifications and improvements are welcome.

TOTAL TIME REQUIRED: **10** *mins.*

ADDITIONAL WORKSHOPS

The six reading passages below serve as the basis for additional workshop activities. There are two passages for each proficiency level. Small groups of trainees, organized within the class, are responsible for constructing exercises for the reading passages and presenting them to the whole class.

Each lesson consists of pre-reading, silent reading, and post-reading exercises as described in this chapter for each of the three proficiency levels. Depending on the amount of time available, all groups may work on the same passage at the same time, or individual groups may be assigned a different passage. In all cases the WORKSHOP PROCEDURES listed below are followed.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **10** *mins.* **1** group
2 *hrs.* **40** *mins.* **4** groups

1. The class is divided into small groups. Each group constructs exercises for each passage based on those described in this chapter.

TOTAL TIME REQUIRED: **30** *mins.*

2. One person from each group presents the exercises from his or her group to the class as a whole.

TOTAL TIME REQUIRED: **30** *mins.* **1** group
120 *mins.* **4** groups

3. Following the presentations, a discussion is held on the appropriateness of the exercises for general EFL classroom use.

TOTAL TIME REQUIRED: **10** *mins.*

READING PASSAGE NO. 1 (Beginning Level)

Dinosaurs

Dinosaurs lived on the earth in North America, Africa, and Europe for 135 million years. They appeared 200 million years ago, and they disappeared 65 million years ago. They were the largest animals ever to live on earth, and they ruled the earth for a very long period of time. During this time, the land in North America was under a large, shallow sea. Many dinosaurs lived in the water, which helped to hold up their great weight. The early dinosaurs walked on two feet, and they ate meat. The later dinosaurs were larger and walked on four feet. Some of the later dinosaurs ate plants only.[5]

READING PASSAGE NO. 2 (Beginning Level)

Early Desert Transportation

For many years in the desert, camels used to be the only form of transportation. Before the age of modern trains, camel trains used to carry all the goods for trading between Central Africa and Europe. Traders sometimes used to put together camel trains with 10,000 to 15,000 animals. Each animal often used to carry as much as 400 pounds, and it could travel twenty miles a day. This form of transportation used to be so important that camels were called the "ships of the desert."[6]

READING PASSAGE NO. 3 (Intermediate Level)

On the Subway

Many people in the city ride the subway to work. Students, taking advantage of the fact that it is an inexpensive kind of transportation, take the subway to high school or to the university. Many people prefer the subway to busses, since it is usually faster. Workers in the city need to save money, and the subway helps them. But many executives ride the subway, too. It is easier and more convenient than a car. Because the subway is very popular, it is often crowded, especially during rush hour in the morning and evening.[7]

[5] Adapted from Peterson (1980)

[6] Adapted from Peterson (1980)

[7] Adapted from Curry (1995)

READING PASSAGE NO. 4 (Intermediate Level)

A Visit from Grandfather

Whenever Grandfather Bailey comes to visit, Diane and Gary are delighted. Grandfather is always kind and gentle and the children know that he will play games with them. He loves to take them on walks through the woods and on trips to the zoo. Grandpa, as the children call him, also buys them gum, candy, and ice cream on the way. But one of Diane and Gary's favorite times is in the evening when Grandpa reads them stories. He stops at the pictures and carefully explains them. Grandpa reads slowly and dramatically so that the stories come alive for the children. Diane and Gary think that it is better than television.[8]

READING PASSAGE NO. 5 (Advanced Level)

Alexander Graham Bell

Alexander Graham Bell's family were no strangers to the communicative arts. His grandfather, for whom he was named, was a well-known elocutionist and actor in Edinburgh, Scotland, where the younger Alexander was born on March 3, 1847. In addition to giving public lectures and dramatic readings, the elder Bell developed a considerable practice in the treatment of speech defects, such as stammering, lisping, and other impediments. He wrote two books, *Stammering and Other Impediments of Speech* and *The Practical Elocutionist*, which used comma-like symbols to indicate word grouping and emphasis.[9]

READING PASSAGE NO. 6 (Advanced Level)

The Foreign Language Teacher

As to the preparation of the teacher, a prime requisite is, of course, mastery of the language to be taught—in modern languages a knowledge comparable to that of an educated native speaker and in ancient ones a fluent reading ability and some facility in writing. This is so obvious that it needs no elaboration, yet we constantly find in our schools and colleges teachers whose knowledge falls far short of this demand. Such teachers are from the beginning incapable of successful instruction, for, though they may vociferously explain (in English) the abstract grammatical facts of the foreign language, they cannot give the pupil practice which will form and strengthen in him the associative habits which constitute the language. If the services of a teacher approximately possessing these qualifications cannot be obtained, the instruction should be given up, as it is only a waste of time.[10]

[8] Adapted from Curry (1995)

[9] Adapted from Kral (1995)

[10] Adapted from Smolinski (Ed.) (1984)

from Practice *to* Performance

WRITING

Volume II

Introduction

WRITING IS, IN A VERY REAL SENSE, A MIRROR IMAGE OF READING. BOTH ARE interactive. Readers decode what writers encode. Both draw upon **schemata**. The reader brings prior knowledge to the comprehension of a text; the writer draws upon similar knowledge in composing a text.

Wilga Rivers[1] makes the distinction between *notation*, or writing practice, and *expressive writing*, or composition. Notation ranges from mere copying to the construction of simple sentences describing facts or representing typical, uncomplicated speech. Expressive writing or composition involves the development of ideas either of a practical or a creative nature. Pedagogically, there is considerably more control in the development of notational skills than in more expressive types of writing. The expectation is that the EFL student will progress through several stages of writing practice to the early stages of creative composition. This development from control to creativity continues a line drawn throughout this manual in the chapters on dialogues, oral exercises, and reading comprehension.

The first activities introduced in this chapter are **skill building exercises** taking the learners from the very beginning to the mid-intermediate proficiency level. Here the focus is on structural detail and accuracy in the use of the written language. Learners are presented with textual segments, clues, and models of typical prose to assist them as they attempt to rearrange words or sentences, complete partially written texts, and imitate or modify entire paragraphs. In skill building exercises the progression is from simple to more complex structures, a so-called bottom up approach. The second part of the chapter, which is meant for intermediate and advanced learners, shifts the focus from the mechanical manipulation of structures to the more creative activities of **process writing**.

The **process approach to writing** is based upon a set of principles basically different from those underlying skill building. Where skill building exercises move from simple to complex structures, process writing, which is a top down model, starts with a concept or theme and works down to the grammatical and semantic units. In the process approach each learner completes a writing assignment in a group, exchanging ideas with other members of the group and receiving editorial help at various stages of composition. When conducted properly, process writing is a prime example of cooperative learning.

The process approach, with its stress on group interaction, is a direct offshoot of communicative language learning, just as pattern practice was a product of the audio-lingual method. For many years preoccupation with structural accuracy allowed little room for the development of cognitive strategies in creative writing. Students, left to their own resources, were often at a loss as to how to formulate ideas on a topic or theme. Process writing provides for the formulation of ideas and plans through learner cooperation,

[1] Rivers (1981)

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eliminating much of the isolation, frustration, and uncertainty encountered in writing programs of the past.

Recent studies have attempted to redirect the process approach with its stress on the general mechanics of creative composition to training in writing for specific **content areas**. The reason for this is a fear that process writing does not prepare students adequately for an academic career. In a **content-based approach** students develop writing skills within specific academic disciplines so that they will be able to compose essays and reports using the specialized vocabulary and structures peculiar to these disciplines. Usually offered at the university level, such courses are often adjuncts to academic courses, such as economics, history, or physics. Sometimes they are taught by teams composed of an EFL ESL teacher and an instructor from the specific content area. In many respects, the content-based approach to writing has a lot in common with English for Special Purposes (ESP) courses, which are geared to developing oral and written proficiency in specific occupational fields.

In a similar reaction to process writing, other researchers have suggested that teachers of writing classes concentrate on what is expected in the American academic community. Advocates of what has come to be known as the **audience-based approach** mean to train students in the type of writing that will be expected of them at a university or college.

Valid as they are, neither **content-** nor **audience**-based approaches to writing lie within the scope of this handbook, which is meant to assist instructors in teaching "general English." The range of topics and fields to which students might direct their knowledge of the language is very wide, ranging from critical appraisals of literature at one end of the scale, to issuing written staff orders for the daily management of a hotel at the other. Basic fluency can always be channeled into specific directions at a later date, particularly through the acquisition of specialized vocabulary. The development of fundamental proficiency remains the chief concern of this manual. And to this end effective techniques drawn from skill building and process writing are applied throughout this chapter.

SKILL BUILDING EXERCISES

SKILL BUILDING EXERCISES HAVE BEEN DIVIDED INTO THREE CATEGORIES AS FOLLOWS: **I. Constructing Sentences from Words and Phrases; II. Constructing Paragraphs from Words, Phrases, and Sentences; III. Constructing Paragraphs from Original Material.** The purpose throughout is to train the learners to think in logical sequences and to draw upon what they know of the target language in producing limited but meaningful prose.

I. CONSTRUCTING SENTENCES FROM WORDS AND PHRASES

At this stage the learner is engaged in the rudiments of writing practice as a means of reinforcing the command of basic syntactic structures. Intended for use with beginning level students, the exercises below are strictly controlled. In some cases the components of the structures are provided in random sequence, which the student is to arrange correctly. In others, essential elements of the sentence are omitted, and the student is to supply them. Both types of exercises involve copying, since the student should write out all completed sentences.

A. RANDOM SEQUENCES OF ELEMENTS

Forming complete sentences from randomly scattered elements provides practice in building both semantic and grammatical units.

CLASSROOM PROCEDURES

Learners decide on the correct sequence for the elements listed in the two exercises below. They then write out a complete sentence in each case, using the elements in their correct order.

1. | she intends | a teacher | Mary is planning to go | to become | to the university | because |

_____

_____

_____

_____

2. | the village | the mountain | after | were | difficult climb | Anna, Bob, and Ralph | their | when | very tired | up | they reached |

_____

_____

_____

_____

B. SUPPLYING MISSING ELEMENTS

Adding missing items to incomplete sentences encourages learners to draw upon or enlarge their repertory of vocabulary items.

CLASSROOM PROCEDURES

Learners complete the sentences below by putting the correct word in the blanks. In some slots more than one answer may be appropriate.

1. Mary _____ very happy _____ see Harry _____ he returned _____ his trip. _____ he _____ been away for _____ time.

2. _____ you like _____ go fishing _____ in _____ morning _____ the sun comes _____ ?

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **50** *mins.* **1** group
1 *hr.* **20** *mins.* **4** groups

1. Following the CLASSROOM PROCEDURES, the workshop facilitator goes through each of the two exercises above with the teachers as if they were a normal EFL class.
   TOTAL TIME REQUIRED: **10** *mins.*

2. The teachers form small groups and each group constructs writing practice exercises similar to those presented here.
   TOTAL TIME REQUIRED: **20** *mins.*

3. One person from each group is selected to present the exercises to the class as a normal lesson.
   TOTAL TIME REQUIRED: **10** *mins.* **1** group
   40 *mins.* **4** groups

4. A discussion is conducted on the relative effectiveness of this type of activity in the EFL classroom.
   TOTAL TIME REQUIRED: **10** *mins.*

II. CONSTRUCTING PARAGRAPHS FROM WORDS, PHRASES, AND SENTENCES

At this stage students begin working with structures larger than sentences. And this is what truly distinguishes the spoken from the written language. People do not normally speak in paragraphs. The spontaneous give and take of conversations is composed of elements that are seldom longer than sentences or sentence fragments. A short series of logically connected sentences may be uttered in a conversation, but the carefully structured paragraph belongs to writing.

The exercises in this section are meant to train learners first, to think logically in arranging words, phrases, and sentences in their proper order and second, to use a limited amount of imagination and creativity in completing or composing sentences as part of paragraphs which have already been defined or described in some way. The tasks in **Section A** below do not require original contributions in the target language by the students. The tasks in **Section B** do.

A. CONSTRUCTING PARAGRAPHS FROM MATERIAL PROVIDED IN FULL

1. Rearranging Full Sentences

In this type of exercise the learners gain practice in developing a logical sequence from elements that have been provided

CLASSROOM PROCEDURES

Arrange the six sentences below in correct logical order to form a unified paragraph by placing a number in the blank to indicate the correct sequence.

_____ After that they walked over to see the animals.

_____ They told some funny jokes and did lots of tricks.

_____ Last week, Harry took Mary to the circus.

_____ Harry said there would be many different kinds, both fierce and friendly.

_____ First, they went to see the clowns.

_____ Mary thought they were interesting, but she preferred the clowns.

2. Forming Sentences with a Logical Sequence

In this section the learners are required to make choices at several points in developing a logical sequence of elements.

CLASSROOM PROCEDURES

At each point in the sentences where there is a choice (|), students select one item from those given. The item selected at one point will determine the choice to be made at subsequent points. There is more than one solution to this exercise. Students construct as many sentences as possible that make semantic and grammatical sense from the choices given.

Frank Harry and Mary Anna	went to the	theater movies circus
yesterday	to see	some a many
film. clowns. play.	They She He	took
her their his	friend(s),	Tom, Jim and Peg, Alice,
along, since	she they he	thought
he she they	would be	lonely sick absent
sitting at home	by herself. by himself. by themselves.	They He She

(all) had a	bad paid good	time and
laughed ran cried	a lot. But	Tom this Alice
got	over red tired	early, and they
had to like to didn't want to	leave	before while after
the show was	during. over. steady.	

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **1** group
1 *hr.* **30** *mins.* **4** groups

1. Following the CLASSROOM PROCEDURES, the facilitator completes the two exercises above with the teachers.

TOTAL TIME REQUIRED: **10** *mins.*

2. The teachers are divided into small groups and construct two exercises based upon those given here.

TOTAL TIME REQUIRED: **30** *mins.*

3. One person from each group presents the exercises to the entire class as if he or she were teaching an EFL class, following the directions in CLASSROOM PROCEDURES.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. A general discussion is conducted on the potential effectiveness of the exercises for the EFL classroom.

TOTAL TIME REQUIRED: **10** *mins.*

B. CONSTRUCTING PARAGRAPHS FROM INCOMPLETE TEXT

Here, as in the section above, Constructing Paragraphs from Material Provided in Full, learners are asked to draw upon their vocabulary resources. But at this point they are required to supply mainly lexical rather than grammatical forms as well as longer, more complicated structures.

CLASSROOM PROCEDURES

In the two exercises below learners fill in the blanks with words or larger constructions to form a logical and consistent paragraph. There is more than one possible solution to these exercises.

1. Supplying Missing Words

Harry was carrying a large _____ in his _____ with a lot of fruit in it. His _____ , Tom, was carrying _____ too, but there wasn't any in it. There was just _____ . Harry took a look at Tom's _____ and started to laugh. "I couldn't find any _____ this year," he _____ . "So I had to buy _____ instead. But you were clever, Tom. Where did you find that _____ ?"

2. Supplying Missing Phrases or Clauses

Fred and Bill got into the car and _____ . Their sister, Ann, wanted to go for a ride too, but _____ . When they had been driving for a short time _____ . There was a long line in front of the movie theater, but _____ . After the movie they drove home and Bill told Ann that _____ . She was very disappointed, and _____ .

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **50** *mins.* **1** group
1 *hr.* **20** *mins.* **4** groups

1. Following the CLASSROOM PROCEDURES the facilitator completes the two exercises above with the teacher trainees.

TOTAL TIME REQUIRED: **10** *mins.*

2. The teachers are divided into small groups and construct two exercises based upon those given here.

TOTAL TIME REQUIRED: **20** *mins.*

3. One person from each group presents the exercises to the entire class as if he or she were teaching an EFL class.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. A general discussion is conducted on the potential effectiveness of the exercises for the EFL classroom.

TOTAL TIME REQUIRED: **10** *mins.*

III. CONSTRUCTING PARAGRAPHS FROM MODELS

THE ACTIVITIES PRESENTED HERE ARE BASED UPON SPECIMENS OF WRITING WHICH SERVE AS MODELS FOR THE class. The exercises have two facets. First, they require that the learners understand the structure as well as the content of the model paragraphs. Second, they direct the learners to imitate certain aspects of the structure and content of the model while making changes in others. In this way both reinforcement and creativity are brought into play.

The changes called for by these exercises may be purely grammatical, or they may involve vocabulary items of varying length and complexity. The goal, in all cases, is to achieve a certain degree of flexibility in the usage of individual elements while retaining a clear picture of the message and purpose of the paragraph as a whole. The models used in this section are restricted to narratives.

CLASSROOM PROCEDURES

Learners rewrite the model paragraph below according to the instructions given in each exercise. As many altered compositions as time allows are read to the class, at which time corrections or improvements will be suggested.

Model

It is a typical winter day, and Mr. Preston is taking a walk downtown. Even though the sun is shining brightly, it is bitterly cold, with a sharp wind. As he is walking along a side street, the wind suddenly blows his hat off his head and onto the roof of a nearby house. Mr. Preston is at first surprised and then quite angry. He fears that he has lost the hat forever because he is simply too old to climb houses. Since he is a reasonable man, however, he decides to forget the entire affair. Just as he is starting off again, another gust of wind blows the hat off the roof, and it lands at his feet. As he is bending over to pick it up, Mr. Preston thinks to himself, "I wish I were as lucky with things in general as I have been today with the wind."

A. GRAMMATICAL CHANGES

1. Gender

The model paragraph is written about Mr. Preston. Change Mr. to Mrs. and make all other necessary alterations throughout the paragraph.

2. Tense

The model paragraph is written as if the author were describing an event that is taking place at this moment. Rewrite the paragraph as if the action took place yesterday.

B. VOCABULARY AND CONTENT CHANGES

1. Substitution from a List

All of the items in the following list can be used as substitutes for items in the model paragraph. Take each item in the list and use it as a substitute for an item in the original. Make any other changes in the paragraph which are necessitated by the substitutes. (e.g., If you use Jim once, continue to use it throughout the paragraph, as well as forms such as *he* for the corresponding subject personal pronoun.)

NOTE: *Not all of the items in the list are synonymous with their substitutes, and they are not listed in the order they should occur in the paragraph.*

Jim
my whole life
the scarf he has around his neck into a garden behind a high fence
dark
jogging
lazy
the whole thing
the scarf
go over and get it
out of the garden
evening
down the road
astonished
on his shoulder
strongly
sad

2. Free Substitutions

Learners rewrite the model paragraph making any changes they wish. These may be in the nouns, verbs, adjectives, prepositional phrases, or any other constructions. Substantial additions or deletions should not be attempted; the general frame of the original should be maintained.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **1** group
4 *hrs.* **4** groups

1. The facilitator completes each of the exercises in sections A and B above with the teachers.
TOTAL TIME REQUIRED: **40** *mins.*

2. The teachers are divided into small groups. Each group writes a short model paragraph and then constructs exercises similar to those presented here.
TOTAL TIME REQUIRED: **30** *mins.*

3. One person is selected from each group to present an exercise to the entire class as a normal lesson.
TOTAL TIME REQUIRED: **40** *mins.* **1** group
160 *mins.* **4** groups

4. A general discussion is conducted on the exercises and their potential effectiveness in the classroom. Suggestions for improvements are solicited.
TOTAL TIME REQUIRED: **10** *mins.*

IV. CONSTRUCTING PARAGRAPHS FROM CUES

At this stage the students are expected to compose structured prose either with the direct aid of notes or with the indirect assistance of partial paragraphs which they are to complete.

The first group of exercises under **A** below offers the students either a portion of completed prose as a guideline or a set of notes as an additional aid. The second group under **B** consists of completed sentences or short paragraphs upon which the students are expected to build.

CLASSROOM PROCEDURES

Students compose paragraphs using the cues and following the instructions provided for each exercise in sections A and B below. Completed work will be submitted to the entire class for evaluation and possible improvement.

A. MODELS AND NOTES AS CUES

In this exercise the first paragraph is given in its entirety as a major cue. Write a second paragraph, using the notes provided.

Friday morning Bill Brown walked over to the university library to pick up some books. His father, who was a professor of English literature, needed them for a seminar he was giving that afternoon. On his way home Bill decided to stop and visit his good friends, Phil and Alice Cooper, whom he had not seen in a long time. The three of them sat down to talk, and after a while, Alice asked Bill if would like to join them for lunch. Naturally, Bill was delighted.

(lunch delicious; three friends sit down; play cards; forget time; two hours later; realize the time; run home; father angry; students happy; no seminar)

B. ONLY NOTES AS CUES

Write a composition of two paragraphs, using the following notes.

(Jim on way home; crossing street; not see car; driver try stop; hit Jim; take to hospital; doctor examine; x-ray; no broken bones; two days in hospital; happy not serious; happy see visitors; happier go home)

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **2** *hrs.* **1** group
4 *hrs.* **4** groups

1. The workshop facilitator completes the two exercises above with the teachers as if they constituted an EFL class.
   TOTAL TIME REQUIRED: **40** *mins.*

2. The teachers are divided into small groups, and each group constructs writing exercises similar to those presented here.
   TOTAL TIME REQUIRED: **30** *mins.*

3. One person from each group is selected to present an exercise to the class as a whole.
   TOTAL TIME REQUIRED: **40** *mins.* **1** group
   160 *mins.* **4** groups

4. A general discussion on the exercises is conducted to consider their potential effectiveness in the classroom as well as possible improvements.
   TOTAL TIME REQUIRED: **10** *mins.*

NOTE: *The above workshop activities are the last to be listed under* ***skill building*** *activities in this chapter. The next section introduces* ***process writing*** *with its emphasis on group interaction. It could be said that the first three exercises of the following section,* ***Completing Partial Compositions,*** *really belong in this section, since cues are provided in the form of initial and/or final sentences. However, learners can develop a paragraph from a stated theme more efficiently with the input and feedback of a group as provided under the process approach than they could working alone.*

PROCESS APPROACH TO WRITING

ONCE STUDENTS HAVE BEEN THROUGH SKILL BUILDING EXERCISES, THEY ARE READY TO start composing original essays, using process writing procedures. Working in small groups, they complete a writing assignment by mutual cooperation and assistance in giving expression to their thoughts, getting them down on paper, and molding them into a final product. They do not produce a single group essay, but each student composes his or her own composition, with the group serving as a resource for suggestions, criticisms, and evaluation.

In **process writing** the teacher guides the students through all phases of an assignment by providing directions for the work sessions, monitoring the sessions, and evaluating the finished essays. A Reporting Sheet and Editing Checklist are provided at the end of the chapter. Both documents are models and may be photocopied and used as they are or modified to suit individuals and groups, especially as the writing proficiency of the class develops. As learners develop facility in generating ideas and engaging in group dynamics, the role of the teacher may be reduced. However, instructors should always be ready to offer suggestions for developing ideas in the group sessions and notes for editing and correcting errors. The active participation of the teacher in each assignment is crucial to success.

Three levels of writing activity are presented here. At the first level the teacher presents parts of an essay or article as guidelines for further development. In this way, students are not only given a topic, but also some information and details contained in the piece. At the second level, the teacher gives the class a definite theme to write on. It is up to the students to develop information on this topic in their group sessions. At the third level, students must select and develop their own topics in group sessions. At this level each group may very well generate a different topic.

At all three levels the teacher provides the following items:

1. *Fragments of Articles, List of Topics, or Directions for Determining Topics*
2. *List of Questions about the Article/Topic/Directions for Group Discussion*
3. *Reporting Sheets for Work Sessions*
4. *Checklist of Errors*

NOTE: *Process writing, being a cooperative effort, with numerous stages, takes time. Each of the lessons described below will take approximately two hours to complete. The workshop facilitator will have to decide which and how many of the lessons at each of the four levels can be covered in class.*

LEVEL I. COMPLETING A PARTIAL COMPOSITION

THE EXERCISES AT THIS LEVEL ARE CLOSE TO WHAT IS SOMETIMES TERMED "FREE COMPOSITION." IN ALL CASES only minimal directions are provided in the form of initial and/or concluding sentences. Students are to complete each composition based on the information provided in these sentences.

CLASSROOM PROCEDURES

GENERAL CLASS SESSION 1 (5 *mins.*)

The teacher explains the directions and divides the class into groups.

GROUP SESSION 1 (15 *mins.*)

1. Each group elects a reporter whose job it is to fill out a checklist on the group discussion. The reporter remains for all group sessions in each writing assignment. A new reporter is selected for a new assignment.
2. Each group member goes over the directions silently and makes notes on the topic. He or she then reads the notes to the group.
3. The reporter completes the reporting form on the group discussion. To do this, the reporter asks the following questions.
   - a. *How many members of the group understand the directions?*
   - b. *How many members of the group do* ***not*** *understand the directions?*
   - c. *What questions do you have about the assignment? If there is no response, ask specific questions about the directions.*
   - d. *Who can answer this (these) question(s)?*
   - e. *Does anyone have personal experience with the theme of the composition?*

GENERAL CLASS SESSION 2 (30 *mins.*)

The students compose a first draft of the composition.

GROUP SESSION 2 (20 *mins.*)

1. Each student in the group reads his or her first draft to the group as a whole. The group checks each draft to see if the topic sentence or theme is clearly and adequately stated and if the rest of the draft supports the topic or is related to it in a meaningful way. The group should give each member directions on how to expand and develop the composition further.
2. The group checks the first draft of each member against the **Editing Checklist** for any grammatical errors.

GENERAL CLASS SESSION 3 (20 *mins.*)

The students write a second draft of the composition, following the directions given by the group for expansion and development.

GROUP SESSION 3 (20 *mins.*)

1. The group does a final review of the second draft of each composition, checking for clarity of exposition and conciseness of expression.
2. The group edits each composition once again for grammar, spelling, and punctuation, using the Checklist.

GENERAL CLASS SESSION 4 (20 *mins.*)

Students prepare a final draft and hand it in to the teacher with the editing Checklist.

NOTE: *Examples of Reporting Sheets and the Editing Checklist are provided at the end of this chapter. It should be noted that both documents are models and may be photocopied and used as they are or modified to suit individual lessons and groups, especially as the writing proficiency of the class develops.*

1. The First and Final Sentences Are Given.

Follow the procedures for GENERAL and GROUP SESSIONS listed above.

I went to see Harry in his new villa yesterday.

I felt happy for him, even though he really didn't deserve it.

2. The First Sentence Is Given.

Follow the procedures for GENERAL and GROUP SESSIONS listed above.

Professor Anderson looked very angry when Mary entered his office.

3. The Concluding Sentence Is Given

Follow the procedures for GENERAL and GROUP SESSIONS listed above.

He breathed a sigh of relief, knowing that he was lucky to be alive.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **6** *hrs.* **45** *mins.*

1. The facilitator conducts the three lessons, following directions as outlined under CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **6** *hrs.* **30** *mins.* (**2** *hrs.* **10** *mins.* each lesson)

2. After each lesson has been completed, a critical discussion is conducted with the entire class on the relative effectiveness of this activity in the EFL classroom, with suggestions for improvement.

   TOTAL TIME REQUIRED: **15** *mins.*

LEVEL II. REVIEWING AN ESSAY OR ARTICLE

THE TWO LESSONS AT THIS LEVEL ARE ALSO SIMILAR TO "FREE COMPOSITION" IN THAT NO LINGUISTIC CLUES are provided. However, the theme is determined by the material under review.

CLASSROOM PROCEDURES

GENERAL CLASS SESSION 1 (5 *mins.*)

1. The teacher distributes copies of the article to the class.
2. Each student writes down a brief explanation of the topic, as he or she understands it.

GROUP SESSION 1 (15 *mins.*)

1. Each group elects a reporter whose job it is to fill out a checklist on the group discussion. The reporter remains for all group sessions in each writing assignment. A new reporter is selected for a new assignment.
2. Each group member goes over the directions silently and makes notes on the topic. He or she then reads the notes to the group.
3. The reporter completes the reporting form on the group discussion. To do this, the reporter asks the following questions.
    a. *How many members of the group understand the topic and/or directions?*
    b. *How many members of the group do* ***not*** *understand the topic and/or directions?*
    c. *What questions do you have about the topic? If there is no response, ask specific questions about each aspect of the topic/directions.*
    d. *Who can answer this (these) question(s)?*
    e. *Does anyone have personal experience with the topic?*
    f. *Do you think that potential readers will be familiar with the topic, or do they need special background information?*

GENERAL CLASS SESSION 2 (30 *mins.*)

The students compose a first draft of the composition.

GROUP SESSION 2 (20 *mins.*)

1. Each student in the group reads his or her first draft to the group as a whole. The group checks each draft to see if the topic sentence or theme is clearly and adequately stated and if the rest of the draft supports the topic or is related to it in a meaningful way. The group should give each member directions on how to expand and develop the composition further.
2. The group checks the first draft of each member against the **Editing Checklist** for any grammatical errors. (See Checklist at the end of this chapter.)

GENERAL CLASS SESSION 3 (20 *mins.*)

The students write a second draft of the composition, following the directions given by the group for expansion and development.

GROUP SESSION 3 (20 *mins.*)

1. The group does a final review of the second draft of each composition, checking for clarity of exposition and conciseness of expression.
2. The group edits each composition once again for grammar, spelling, and punctuation, using the **Editing Checklist**.

GENERAL CLASS SESSION 4 (20 *mins.*)

Students prepare a final draft and hand it in to the teacher with the **Editing Checklist**.

1. "National Beginnings"[2]

DIRECTIONS: It has been said that the beginnings of early American society had their roots in religion. Discuss this using the following short essay as the basis for your argument.

The English immigrants who settled on America's northern seacoast, appropriately called New England, came in order to practice their religion freely. They were either Englishmen who wanted to reform the Church of England or people who wanted to have an entirely new church. These two groups combined, especially in what became Massachusetts, came to be known as "Puritans," so named after those who wished to "purify" the Church of England.

The Puritans followed many of the ideas of the Swiss reformer John Calvin. Through the Calvinist influence, the Puritans emphasized the then common belief that human beings were basically evil and could do nothing about it; and that many of them, though not all, would surely be condemned to hell.

Over the years the Puritans built a way of life that was in harmony with their somber religion, one that stressed hard work, thrift, piety, and sobriety. These were the Puritan values that dominated much of the earliest American writing, including the sermons, books, and letters of such noted Puritan clergymen as John Cotton and Cotton Mather. During his life Cotton Mather wrote more than 450 works, an impressive output of religious writings that demonstrates that he was an example, as well as an advocate, of the Puritan ideal of hard work.

2. "The American Short Story: National Beginnings 19th Century Developments"[3]

DIRECTIONS: Using the following essay as background material, describe why the short story appeals to people in general and why it has a particular attraction for Americans.

From the beginning of time, man has been interested in stories. For many thousands of years stories were passed from generation to generation orally, either in words or in song. Usually the stories were religious or national in character. There were myths, epics, fables, and parables. Some famous examples of story-telling of the Middle Ages are *A Thousand and One Nights*, Chaucer's *Canterbury Tales*, and Boccaccio's *Decameron*.

Perhaps it can be said that the short story is well-suited to American life style and character. It is brief. (It can usually be read in a single sitting.) It is concentrated. (The characters are few in number and the action is limited.)

A good short story should (1) narrate an account of events in a way that will hold the reader's interest by its basic truth and (2) present a struggle or conflict faced by a

[2]Adapted from "National Beginnings" in Bode (1988)

[3]Adapted from "The American Short Story" in Bode (1988)

character or characters. The plot is the narrative development of the struggle as it moves through a series of crises to the final outcome. The outcome must be the inevitable result of the traits of the character involved in the struggle or conflict.

The short story is the literary form to which the United States made early contributions. In fact, early in 19th century America, the short story reached a significant point in its development. Three American writers were responsible for this development: Nathaniel Hawthorne, Washington Irving, and Edgar Allan Poe.[3]

[3]Adapted from "The American Short Story" in Bode (1988)

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **4** *hrs.* **35** *mins.*

1. The facilitator goes over in detail with the class the directions for the two lessons and divides the class into groups of three or four. Each group follows all CLASS PROCEDURES for the entire lesson as listed.

   TOTAL TIME REQUIRED: **4** *hrs.* **20** *mins.* (**2** *hrs.* **10** *mins.* each lesson)

2. After the entire lesson has been completed, a critical discussion with the class is conducted on the relative effectiveness of this activity in the EFL classroom, with suggestions for improvement.

   TOTAL TIME REQUIRED: **15** *mins.*

LEVEL III. THE THEME PROVIDED BY THE TEACHER

AGAIN, ALTHOUGH THE COMPOSITION IS COMPOSED SOLELY BY THE LEARNER, THE TEACHER EXERTS SOME control by providing the topic.

CLASSROOM PROCEDURES

GENERAL CLASS SESSION 1 (15 *mins.*)

1. The teacher presents the theme to the class.
2. Each student writes down a brief explanation of the topic, as he or she understands it.

GROUP SESSION 1 (45 *mins.*)

1. Each group elects a reporter whose job it is to fill out a check list on the group discussion. The reporter remains for all group sessions in each writing assignment. A new reporter is selected for a new assignment.
2. Each group member goes over the directions silently and makes notes on the topic. He or she then reads the notes to the group.
3. The reporter completes the reporting form on the group discussion. To do this, the reporter asks the following questions.
    a. *How many members of the group understand the topic and/or directions?*
    b. *How many members of the group do* ***not*** *understand the topic and/or directions?*
    c. *What questions do you have about the topic? If there is no response, ask specific questions about each aspect of the topic/directions.*
    d. *Who can answer this (these) question(s)?*
    e. *Does anyone have personal experience with the topic?*
    f. *Do you think that potential readers will be familiar with the topic, or do they need special background information?*

GENERAL CLASS SESSION 2 (30 *mins.*)

The students compose a first draft of the composition.

GROUP SESSION 2 (20 *mins.*)

1. Each student in the group reads his or her first draft to the group as a whole. The group checks each draft to see if the topic sentence or theme is clearly and adequately stated and if the rest of the draft supports the topic or is related to it in a meaningful way. The group should give each member directions on how to expand and develop the composition further.
2. The group checks the first draft of each member against the **Editing Checklist** for any grammatical errors. (See Checklist at the end of this chapter.)

GENERAL CLASS SESSION 3 (20 *mins.*)

The students write a second draft of the composition, following the directions given by the group for expansion and development.

GROUP SESSION 3 (20 *mins.*)

1. The group does a final review of the second draft of each composition, checking for clarity of exposition and conciseness of expression.
2. The group edits each composition once again for grammar, spelling, and punctuation, using the **Editing Checklist**.

GENERAL CLASS SESSION 4 (20 *mins.*)

Students prepare a final draft and hand it in to the teacher with the **Editing Checklist**.

1. "The Most Important Profession in My Country Today"

DIRECTIONS: Using the following question as a starting point, write a short essay.

"What profession does your country need most today?"

2. "Open Universities"

DIRECTIONS: Using the following theme as a starting point, write a short essay.

Universities should be open to all who wish to study.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **4** *hrs.* **35** *mins.*

1. The facilitator goes over in detail with the class the directions for Lesson 1 and divides the class into groups of three or four. Each group follows all CLASSROOM PROCEDURES for the entire lesson as listed

   TOTAL TIME REQUIRED: **4** *hrs.* **20** *mins.* (**2** *hrs.* **10** *mins.* each lesson)

2. After the entire lesson has been completed, a critical discussion with the class is conducted on the relative effectiveness of this activity in the EFL classroom, with suggestions for improvement.

   TOTAL TIME REQUIRED: **15** *mins.*

CLASSROOM PROCEDURES

GENERAL CLASS SESSION 1 (5 *mins.*)

1. The teacher explains the above directions to the class.
2. Each student writes down a few ideas for a topic plus any ideas he or she might have concerning the topic.

GROUP SESSION 1 (15 *mins.*)

1. Each group elects a reporter whose job it is to fill out a check list on the group discussion. The reporter remains for all group sessions in each writing assignment. A new reporter is selected for a new assignment.
2. Each group member goes over the directions silently and makes notes concerning a potential topic. He or she then reads the notes to the group. The group members **must** select one topic for the group.
3. The reporter completes the reporting form on the group discussion. To do this, the reporter asks the following questions.
   a. *How many members of the group understand the topic and/or directions?*
   b. *How many members of the group do* ***not*** *understand the topic and/or directions?*
   c. *What questions do you have about the topic? If there is no response, ask specific questions about each aspect of the topic/directions.*
   d. *Who can answer this (these) question(s)?*
   e. *Does anyone have personal experience with the topic?*
   f. *Do you think that potential readers will be familiar with the topic, or do they need special background information?*

GENERAL CLASS SESSION 2 (30 *mins.*)

The students compose a first draft of the composition.

GROUP SESSION 2 (20 *mins.*)

1. Each student in the group reads his or her first draft to the group as a whole. The group checks each draft to see if the topic sentence or theme is clearly and adequately stated and if the rest of the draft supports the topic or is related to it in a meaningful way. The group should give each member directions on how to expand and develop the composition further.
2. The group checks the first draft of each member against the **Editing Checklist** for any grammatical errors. (See Checklist at the end of this chapter.)

GENERAL CLASS SESSION 3 (20 *mins.*)

The students write a second draft of the composition, following the directions given by the group for expansion and development.

GROUP SESSION 3 (20 *mins.*)

1. The group does a final review of the second draft of each composition, checking for clarity of exposition and conciseness of expression.
2. The group edits each composition once again for grammar, spelling, and punctuation, using the **Editing Checklist.**

GENERAL CLASS SESSION 4 (20 *mins.*)

Students prepare a final draft and hand it in to the teacher with the **Editing Checklist.**

1. Individual topic for each group.

DIRECTIONS: Each person decides on a topic for a short essay. This will be discussed in the first group session, where one of the topics will be chosen for group work.

2. Individual topic for each student.

DIRECTIONS: After careful consideration decide on a topic for a short essay. This will be discussed and refined in the first group session and will serve as the topic for your essay.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **4** *hrs.* **35** *mins.*

1. The facilitator goes over in detail with the class the directions for Lesson 1 and divides the class into groups of three or four. Each group follows all CLASSROOM PROCEDURES for the entire lesson as listed.

   TOTAL TIME REQUIRED: **4** *hrs.* **20** *mins.* (**2** *hrs.* **10** *mins.* each lesson)

2. After the entire lesson has been completed, a critical discussion with the class is conducted on the relative effectiveness of this activity in the EFL classroom, with suggestions for improvement.

   TOTAL TIME REQUIRED: **15** *mins.*

REPORTING SHEET FOR WORK SESSIONS

1. How many members of the group reported that they understood the topic and/or directions?

_____

2. How many members of the group reported that they did not understand the topic and/or directions?

_____

3. What questions did these students ask about the topic?

_____
_____
_____

4. What answers were given in the group to the questions that were asked?

_____
_____
_____

5. Did any members of the group have personal experience with the topic?

_____

6. Did the group feel that the readers would need special background information about the topic?

_____

7. What background information did the group wish to provide?

_____
_____
_____

8. Make a list of the ideas and information that were provided by the group concerning the topic.

_____
_____
_____

EDITING CHECKLIST

The symbols listed below are meant to serve as an aid in describing grammatical, orthographical, and stylistic errors. The list is not exhaustive, and you may be more specific in your corrections or add more symbols to the list.

GRAMMAR

Def Art	There should be a definite article
Indef Art	There should be an indefinite article
No Art	There should not be any article
Pl	Noun should be plural
Sing	Noun should be singular
Pron	Incorrect use of pronoun, either in number, case, reference, or choice of pronoun
Prep	Incorrect preposition is used
Adj	Mistake in the form of the adjective
Adv	Mistake in the form of the adverb
Verb F	Mistake in form of the verb or verb phrase
Verb T	Mistake in the tense of the verb or verb phrase
S-V Agr	Subject and verb do not agree in number

ORTHOGRAPHY

Sp	Mistake in spelling
Cap	Mistake in capitalization
Punc	Mistake in punctuation

STYLE

Form	Too formal
Inform	Too informal
Top	Topic or main idea is not clearly expressed
Concl	The essay needs a proper conclusion
Par	Start a new paragraph
WW	Wrong word
Vague	Be more specific

from Practice *to* Performance

TESTING

Volume II

83

Introduction

THE INFORMATION PRESENTED IN THIS CHAPTER IS INTENDED TO PROVIDE teachers with a brief overview of the types of items that are available for use in both quizzes and more formal examinations. It also attempts to show how these items fit into the overall developmental scale followed throughout this manual, from controlled to communicative activities. At the end of the chapter a list of the major tests available in the United States and the U.K. is provided together with a brief description of each.

The one overriding principle of testing is that an examiner must be clearly aware of what is to be evaluated in any given exam. Following directly from this, a threefold distinction in basic foreign language test types is usually made as follows:

Aptitude Tests

Aptitude tests are meant to determine an individual's capability for learning a foreign language. Properly constructed, an aptitude test should predict with some degree of accuracy how well or how poorly a person will perform in a given FL course.

Achievement Tests

Achievement tests are geared to a specific program of instruction. They are intended to measure a student's progress toward the educational objectives of a given course. At the same time, they may indicate the degree to which a program of instruction is fulfilling its goals.

Proficiency Tests

As the name suggests, proficiency tests are intended to gauge the degree of an individual's mastery of a language, independent of a given course. The results of such a test may be used to determine whether or not a person has the background necessary to be successful in a course, to place a prospective student in a class at the proper level, or simply as a diagnostic device to assess a person's strengths and weaknesses in various areas.

Test items are either **discrete point** or **integrative**. This distinction supersedes any other classification, such as one based upon which of the four skills is evaluated, for both types can be used to test speaking, listening, reading, and writing. The illustrations discussed below are arranged so that they correspond to a progression from beginning to more advanced levels of proficiency.

Discrete point designates questions that typically test one structural detail at a time while maintaining a clear distinction among the four skills. Integrative, on the other hand, refers to items or techniques which evaluate a student's proficiency in using several structural points and more than one of the four skills spontaneously and inter-

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changeably. In short, integrative testing measures the students' mastery of an entire system rather than their facility in a distinct area.

EFL teachers who advocate a communicative approach to language learning almost exclusively favor integrative over discrete point testing. This is because communicative activities almost always require the integration of numerous structures as well as more than one skill. And since communication is the goal of FL learning, communication is what should be tested. However, if, as suggested in this handbook, controlled activities do have a place in an EFL course, then discrete point items may also be used with some justification.

The pedagogical activities presented throughout this manual begin with controlled practice of small bits of structures and move to the fairly spontaneous give and take of meaningful discourse. The order of test items below is intended to parallel this development.

I. DISCRETE POINT TESTING

The specific nature of discrete point test items makes them appropriate for evaluating a student's command of single bits of language structure, and they are typically used to check particular facets of phonology, grammar, or vocabulary. Such items may involve more than one skill, depending upon how the question is presented. But the lines between the skills are sharply drawn, and predictability prevails over spontaneity.

CLASSROOM PROCEDURES

Explain each of the three types of items below to the students and have them answer each test question as if they were actually being examined.

A. PHONOLOGICAL ITEMS

These items are often included in tests for courses in which the teaching of pronunciation plays a major role. In cases where mini-lessons are used to teach phonology, such test items may serve as immediate followups or as components of regularly scheduled quizzes.

1. Identifying Sounds in Words

The teacher reads an item. The students draw a circle around the vowel or diphthong it contains.

Teacher	Students	
flash	æ	ɛ
meal	iy	i
say	ay	ey
purr	uw	u
cut	a	ə

2. Identifying Sounds in Sentences

The teacher reads a sentence. The students draw a circle around the correct transcription of a given word.

Teacher	Students	
The cow was chewing the <u>cud</u>.	kad	kəd
The <u>battle</u> was won at last.	bætəl	bædəl
He didn't want to <u>sand</u> the box	send	sænd
They won the game by <u>four</u>.	far	fɔr

B. VOCABULARY ITEMS

Mastery of vocabulary items may be tested in various ways. The simplest method is to list an item with three or four possible definitions, only one of which is correct. A more contextually oriented approach is either to give a sentence with one word missing and have the students fill in the blank with an appropriate word from a list or to give a sentence with a word underlined and have them select a synonym, again from a list. The latter two types are illustrated here.

1. Sentence Completion from a List

Fill in the blank in the sentences below with a word from the list which follows.

a. Harry was so _____ he couldn't keep his eyes open.

hungry
nervous
tired
astonished

b. Why don't you come to _____ us, if you are lonely?

discuss
follow
visit
prepare

2. Synonyms from a List

Draw a circle around the word in the lists below which most closely corresponds to the highlighted word in the sentences.

a. Mary was **delighted** that she passed the course.

surprised
pleased
doubtful
relieved

b. The children **agreed** to go.

wanted
begged
consented
refused

C. GRAMMATICAL ITEMS

These items may be used to evaluate the students' command of any grammatical point. The format is usually the same as for vocabulary testing: an incomplete sentence. Answers may be either selected from a list which follows or, in the absence of a list, provided freely and unassisted by the students.

1. Assisted Choice

Complete the following sentence by selecting the correct word from the list which follows.

John _____ walking down the street, when he suddenly fell down.

is
has been
was
will be

2. Unassisted Choice

Complete the following sentences by supplying the correct word or words.

If I _____ you, I would tell her immediately.

Do you live _____ Wayne Street?

TOTAL TIME REQUIRED: **1** *hr.* **20** *mins.* **1** group
2 *hrs.* **20** *mins.* **4** groups

1. The workshop facilitator completes the above exercises with the teachers according to the CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.*

2. The class is divided into small groups to compose items, using the above examples as models.

   TOTAL TIME REQUIRED: **30** *mins.*

3. Each group selects one person to present its work to the class as a whole, again following the directions given in CLASSROOM PROCEDURES.

   TOTAL TIME REQUIRED: **20** *mins.* **1** group
   80 *mins.* **4** groups

4. A general discussion is held on discrete point items, soliciting recommendations for modifications and/or additions.

   TOTAL TIME REQUIRED: **10** *mins.*

II. INTEGRATIVE TESTING

INTEGRATIVE TEST ITEMS COVER A WIDE RANGE OF ACTIVITIES AND MAY BE PRESENTED IN A VARIETY OF formats. Those illustrated in this section are among the more common types.

If discrete point items are geared mainly to the beginning stages of a language course, where individual structures are practiced and tested, integrated items can be composed to fit any level of competence. The fact that they encompass a broad spectrum of language skills simultaneously makes them especially effective for evaluating the more advanced stages of fluency. The items below are arranged to reflect a graduated increase in proficiency.

A. DICTATION

Dictation is one of the more easily applied types of integrative testing. Its requires learners to reproduce in writing what has been heard in the target language. Textual changes are neither called for nor allowed.

In taking dictation, students do not simply write down sounds they hear. If they could do this, they would be able to reproduce passages from languages they don't understand or even sequences of nonsense sounds. And they cannot do this with any degree of precision.

A student's accuracy in a dictation exercise is a measure of his or her comprehension of the target language. One has to remember what has been said in order to write it down, and human beings remember things they understand much better than things they don't.

Any passage that is chosen should be on a topic or should use vocabulary that is familiar to the students. If this is not the case, the teacher should use "warm up" exercises to introduce new words or **schemata**.

CLASSROOM PROCEDURES

1. The teacher reads the passage aloud once, using natural intonation and speed. Students listen.

2. The teacher reads the passage a second time, **at natural speed**, pausing between each phrase long enough for the students to write down what they hear. The students write as much as they can understand.

3. The teacher reads the passage a third time, while the students listen, filling in whatever they missed on the preceding reading.

Passage

Certainly, there are some differences between British and American English. There are a few differences in grammar. For example, speakers of British English say "in hospital" and "Have you a pen?" Americans say "in the hospital" and "Do you have a pen?" Pronunciation is sometimes different. Americans usually sound the r's in words like "bird" and "hurt." Some speakers of British English do not sound the r's in these words. There are differences between British and American English in spelling and vocabulary. These differences in grammar, pronunciation, spelling, and vocabulary are not important, however. For the most part, British and American English are the same language.[1]

B. RECOGNITION OF EQUIVALENTS

This type of integrative testing exercise goes one step further than dictation in that it requires the students to compare different segments of the target language.

1. Sentence Equivalents

Here the learners compare sentences in isolation.

CLASSROOM PROCEDURES

1. The students have a list of several sentences, usually written.
2. Another sentence is given to them either orally or in written form as a cue.
3. From their list the students choose the sentence which is closest in meaning to the cue sentence.

Original

Harry made it down the hill.

Choices

a. Harry saw the top of the hill.
b. Harry reached the bottom of the hill.
c. Harry fell down on the hill.
d. Harry went up the valley.

1 Adapted from Massoud p 58

2. Paragraph Themes

Moving beyond isolated sentences, the learners determine the accuracy of statements concerning the content of entire paragraphs.

CLASSROOM PROCEDURES

1. The students have a list of several sentences, usually written.
2. A paragraph is given to them either orally or in written form as a cue.
3. The students choose from their list the sentence which most closely describes the theme or intent of the paragraph.

Paragraph

Mary smiled as she entered the room. Jim came over, took her hand, and asked her how she had been. She assured him that she had been fine, although she had missed him very much. Without another word they walked, arm in arm, into the garden.

Choices

It is obvious that

a. Mary and Jim are sister and brother.
b. Mary and Jim live in the same city.
c. Mary and Jim both went on a trip.
d. Mary and Jim like each other very much.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **30** *mins.* **1** group
2 *hrs.* **40** *mins.* **4** groups

1. The facilitator has the teachers complete each of the three exercises above as if they were being examined.

   TOTAL TIME REQUIRED: **25** *mins.*

2. The class is divided into small groups to compose three exercises, using the above examples as models.

   TOTAL TIME REQUIRED: **30** *mins.*

3. Have each group select one person to present its work to the class as a whole.

   TOTAL TIME REQUIRED: **25** *mins.* **1** group
   100 *mins.* **4** groups

4. Conduct a general discussion on the above exercises, including recommendations for modifications and or additions.

   TOTAL TIME REQUIRED **10** *mins.*

C. CLOZE EXERCISES

The cloze exercise, in which certain key words are omitted from a passage, represents a further step in the development of integrative testing, since it requires the students not only to understand a passage, but also to make a positive contribution to it from their store of information, both linguistic and extralinguistic. In a cloze exercise every "nth" word or structure is omitted to ensure objectivity and randomness of testing. It also entails a certain degree of spontaneity and unpredictability.

CLASSROOM PROCEDURES

There are various ways of conducting and correcting a cloze test, but the one presented here requires only that the student fill in the blank with any word or structure that is appropriate in terms of linguistic and contextual criteria. In some cases there may be more than one possible answer.

Mrs. Walls does her grocery _____ at the supermarket twice _____ week. She has to _____ enough food to feed _____ family of five. Her _____ Mark, works in a _____ and takes his lunch _____ him. Their three children _____ go to school and _____ there at noon. So _____ has to think about _____ husband's sandwiches everyday _____ well as the family _____ . It is not an _____ task, and sometimes Mrs. Walls _____ runs out of ideas.

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **1** *hr.* **15** *mins.* **1** group
2 *hrs.* **4** groups

1. The facilitator has the teachers complete the cloze exercise above as if they were being examined.

TOTAL TIME REQUIRED: **15** *mins.*

2. The class is divided into small groups to compose a cloze exercise, using the above example as a model.

TOTAL TIME REQUIRED: **30** *mins.*

3. Each group selects one person to present its work to the class as a whole.

TOTAL TIME REQUIRED: **15** *mins.* **1** group
60 *mins.* **4** groups

4. A general discussion is held on the usefulness of these test items, including recommendations for modifications and/or additions.

TOTAL TIME REQUIRED: **15** *mins.*

D. QUESTIONS AND ANSWERS

These test items represent a further advance over cloze exercises in that they solicit complete answers to questions. Again, these items may be either purely semantic or grammatical, where only one answer is permitted by the form of the question, or may be context specific, where the choice is dictated by information contained in a paragraph which is provided.

CLASSROOM PROCEDURES

Answer the questions below according to the directions given.

1. Answers Determined by the Form of the Question

Question: Why did Jim leave?

Answers: **a.** *At ten o'clock.*
b. *Because he was tired.*
c. *By car.*
d. *For two hours.*

Question: Are there three books on the table?

Answers: **a.** *Yes, there is.*
b. *No, there aren't.*
c. *Yes, they are.*
d. *No, they aren't.*

Question: How did Mr. Smith find you?

Answers: **a.** *He left at eight.*
b. *At ten o'clock.*
c. *By calling my friend.*
d. *To write to me.*

2. Answers Determined by Informational Content

The answers to the questions below are contained in a short paragraph preceding the questions.

> Bob didn't return to the hotel until six o'clock. Mary, his wife, had been worried when he didn't telephone as he usually did when he was going to be late. Although she was a bit angry with him, Mary didn't show it. She was mainly impatient and wanted to leave immediately, so that they wouldn't miss the first act of the play.

1. *Where is Bob now?*

2. *Why was Bob's wife worried?*

3. *What were Mary and Bob going to do after Bob arrived?*

NOTE: *Since all test items discussed here, both discrete point and integrative, can be conducted orally or in writing, they can involve all four skills at any point in the testing process.*

WORKSHOP PROCEDURES

TOTAL TIME REQUIRED: **50** *mins.* **1** group
1 *hr.* **20** *mins.* **4** groups

1. The workshop facilitator has the teachers complete each of the two exercises above as if they were being examined.

TOTAL TIME REQUIRED: **10** *mins.*

2. The class is divided into small groups to compose two exercises, using the above examples as models.

TOTAL TIME REQUIRED: **20** *mins.*

3. Each group selects one person to present its work to the class as a whole.

TOTAL TIME REQUIRED: **10** *mins.* **1** group
40 *mins.* **4** groups

4. A general discussion is held on discrete point items, soliciting recommendations for modifications and or additions.

TOTAL TIME REQUIRED: **10** *mins.*

APTITUDE TESTS

MODERN LANGUAGE APTITUDE TEST (MLAT)

John B. Carroll and Stanley M. Sapon
The Psychological Corp.
New York

The purpose of the MLAT is to predict how well a student will learn a foreign language. Although originally prepared for native speakers of English, the MLAT is also available to non-native speakers. An English form is available for English speakers and a French form for speakers of French.

The full form of the MLAT is one hour in length and consists of five tape recorded exercises in learning various aspects of languages: numbers, phonetic transcription, spelling, structure of sentences, and memorization of new forms in an unfamiliar language.

In addition to the MLAT, the Pimsleur Language Aptitude Battery is available for native speakers of English from the Psychological Corp.

ACHIEVEMENT TESTS

As noted in the Introduction, achievement tests, which check a student's progress, are often associated with specific language courses. Some of the more popular course series which have ancillary exams are:

ENGLISH AROUND THE WORLD

This series, intended for young learners, has an exam incorporated for each of its six levels.

EXPRESSWAYS

Stephen Molinsky and Bill Bliss

This three-level communicative course for young adults provides periodic achievement tests for students.

INTERCHANGE

Jack Richards et al.

This three-level course geared to the needs of young adult learners provides periodic achievement tests in the Teachers' Guide.

INTERCOM 2000

Anna Uhl Chamot

This four-level program has a test program for each of its four levels.

VISTAS
H. Douglas Brown et al.

This four-level course for young adults includes a midterm and final exam for each level.

PROFICIENCY TESTS IN THE U.S.

TEST OF ENGLISH AS A FOREIGN LANGUAGE (TOEFL)
Educational Testing Service
Princeton, NJ 08541

The TOEFL exam is the best known and most widely used test of proficiency in the United States. It is used by most American colleges and universities to determine acceptability of non-native speakers of English and their placement. The U.S. government also uses the TOEFL exam in awarding educational grants for study in the United States.

The TOEFL exam consists of three parts: listening comprehension, structure and written expression, and reading comprehension and vocabulary. Test items are discrete point, objective, multiple-choice, where examinees choose one of four possibilities.

The TOEFL exam is given at established times at authorized testing centers in the United States and around the world.

TEST OF ENGLISH LANGUAGE PROFICIENCY (TELP)
Materials Development & Review Branch (E/CEM)
English Language Programs Division
Bureau of Educational and Cultural Affairs
United States Information Agency
301 Fourth Street, S.W.
Washington, D.C. 20547

This test is used exclusively by USIS posts overseas to screen the English language proficiency of potential exchange program candidates or of other bona fide foreign national candidates for study or intern programs conducted in the English language.

TEST OF ENGLISH FOR INTERNATIONAL COMMUNICATION (TOEIC)
International Office
Educational Testing Service
Princeton, NJ 08541

This multiple-choice test is for near-beginners to advanced non-native speakers of English, who will need to use English in their work. Geared to the English of the international marketplace, it consists of two hundred multiple-choice questions divided into a listening section and a reading section. The listening section, which lasts for forty-five minutes, consists of statements, questions, short conversations, and short talks, which serve as the basis

for the test questions. The reading section, which lasts for seventy-five minutes, covers a variety of materials upon which the test questions are based.

MICHIGAN TEST OF ENGLISH LANGUAGE PROFICIENCY (MTELP)
English Language Institute
University of Michigan
Ann Arbor, MI

Level: Intermediate-Advanced Teen/Adult

This test is used by some colleges and universities in the United States to indicate English proficiency.

The test consists of three parts: grammar, consisting of sentence completion, in dialogue form; vocabulary, in sentence completion and contextualized synonyms; and reading comprehension, consisting of four reading paragraphs with five questions each.

The officially recognized MTELP is given at approved testing centers. "Released" forms are available from the University of Michigan.

Supplements to the MTELP are the Michigan Test of Aural Comprehension (MTAC) and the Michigan Listening Comprehension Test (MLC).

COMPREHENSIVE ENGLISH LANGUAGE TEST (CELT)
David P. Harris and Leslie A. Palmer
McGraw-Hill Book Company
New York

Level: Intermediate-Advanced Teen/Adult

This instrument is used to place non-native speakers in schools. It consists of three separate tests covering listening comprehension, structure, and vocabulary, respectively.

HYIN ORAL INTERVIEW TEST (IOC)
Donna Hyin
Newbury House Publishers, Inc.
Rowley, Mass.

Level: Beginning-Advanced Elementary/Adult

This 20-minute instrument tests communication on current topics for placement in elementary and secondary schools, as well as in vocational training programs. It is a one-on-one test of listening comprehension and oral proficiency. Format is a series of responses to pictures and prompts.

PROFICIENCY TESTS IN THE U.K.

ENGLISH LANGUAGE TEST SERVICE EXAMINATION

The British Council English Testing Unit

This test, for admission to educational programs in the U.K., consists of a reading and listening comprehension section in general English and a reading, writing, and interview in a subject area.

COMMUNICATIVE USE OF ENGLISH AS A FOREIGN LANGUAGE

Royal Society of Arts Examinations Board (RSA)
London

This test for non-native speakers planning to visit, work, or study in England, consists of four tests given at beginning, intermediate, and advanced levels: reading comprehension, listening comprehension, writing, and speaking.

CERTIFICATE OF PROFICIENCY IN ENGLISH (CPE)

University of Cambridge Local Examinations

This is a test in reading comprehension, composition, usage, listening comprehension, and speaking. It is intended as a university entrance examination for non-native applicants for admission (O Level).

OXFORD EXAMINATION IN ENGLISH AS A FOREIGN LANGUAGE

This is a test in writing and reading for non-native speakers of English who wish to study in the U.K.

OXFORD PLACEMENT TEST (OPT)

A two-part test in which students match what they hear on a tape with what they read on the printed page and complete sentences, using correct grammatical forms.

ARELS ORAL EXAMINATIONS

Association of Recognized English Language Schools, London

Intended to measure proficiency in spoken English, this test uses a variety of formats.

A WORD ON ORAL INTERVIEWS

THE ORAL INTERVIEW IS THE MOST APPROPRIATE METHOD OF EXAMINING THE COMPETENCE of a language learner, for it is based entirely on the normal give and take of conversation. There is a wide range of possible formats for such an interview, but the following two requirements are of general validity.

1. Each student in the class is interviewed individually.
2. Two examiners are present: one who leads the conversation and one who observes and evaluates the student's contribution.

One problem with the oral interview is the logistical difficulty of administration. This is mainly a question of time. If every student has to be examined individually, and five minutes is a minimum allotment for each one, a large block of time has to be set aside for the entire examination.

Another difficulty with this type of testing is the danger of subjectivity in the evaluation. This cannot be avoided entirely, but a degree of objectivity can be fostered by following certain procedures. For example, a repertory of topics and leading questions must be at the command of the interviewer. At the same time, however, the students should be allowed to carry the conversation and expound upon subjects that arise normally in the course of the interview. The object of the activity is not to evaluate a person's knowledge of a given topic, but rather his or her facility in using the target language.

Certain guidelines have been established, using definable criteria for evaluation. The chart on the next page is a composite simplification of several proficiency scales that have been established for current intensive foreign language programs in the United States.

It is well known that students study for tests. If an EFL program adopts an oral interview as one of its evaluation procedures, despite all difficulties involved, then teachers and administrators alike can be sure that their students will devote a great deal of effort toward developing their conversational skills.

ORAL PROFICIENCY SCALE

Levels	Functions expressed	Range of topics	Intelligibility
5	Native speaker range	All topics	Native speaker quality
4	Able to: • advise and persuade • support a point of view • translate conversations	All topics required for educational and/or professional purposes.	At times approaches native speaker quality. Only occasional errors, which never interfere with intelligibility.
3	Able to: • hold formal and informal conversations. • offer detailed descriptions and opinions.	Practical and social topics. Professional topics. Topics from fields of personal competence.	Mistakes only occasionally interfere with intelligibility. The native speaker is hardly ever disturbed by such errors.
2	Able to: • hold casual conversations. • give instructions. • describe current, past, and future events.	Concrete topics: family, background, work, personal interests.	Intelligible to a native speaker who is ***not*** accustomed to dealing with foreigners.
1	Able to: • ask questions and give answers. • hold very short conversations.	Daily "survival" topics. Formulas for exchanging greetings and other courtesies.	Intelligible to a native speaker who is accustomed to dealing with foreigners.
0	None	None	None

Note: In many courses Level 5 may be unrealistic. In such cases it may be omitted, and Level 4 becomes the highest available level. This entire scale is meant as a model, which may be modified to suit individual needs.

from Practice *to* Performance

Volume II

LANGUAGE AND CULTURE

by Betty Wallace Robinett

LANGUAGE IS A TOOL OF THE SOCIETY THAT EMPLOYS IT, AND THE WAYS IN WHICH language is used reflect the culture of that society. This relationship between language and culture forms an important part of the acquisition of a second language because it involves the way in which members of a culture view the world.

Language and Cultural Diversity

THE ENGLISH LANGUAGE CONTAINS SEPARATE lexical terms for *finger* and *toe*, and this reflects a perception on the part of English speakers that they are distinct parts of the anatomy. Spanish speakers, on the other hand, do not view them as distinct but classify them together, using only one word, *dedo*, for both parts of the body. Speakers of Hopi (a North American Indian language) must choose between two words in their language for what English speakers call water. They refer to it as *pāhu* if it is freely running, as in a river or fountain, and as *kĕyi* if it is confined as in a bottle or glass (Whorf, 1940).

A simple contrast of Japanese and English provides an excellent example of the fact that knowledge of language items in itself is not all that is required to use language effectively; organization also plays a role in its use. The following examples of addresses and dates in Japanese and English demonstrate how these two cultures organize space and time.

In English you start with the smaller units and go toward the larger units like:

Dr. Randal Whitman
Department of English as a Second Language
University of Hawaii 1890 East-West Road
Honolulu, Hawaii 96822 U.S.A.

In Japanese the order is just the opposite:

U.S.A.
Hawaii 96822, Honolulu
1890 East-West Road
University of Hawaii
Department of English as a Second Language
Dr. Randal Whitman

The date systems obey the same principle.

In English:
10 A.M., June 11 (or 11 June), 1995

In Japanese:
1995, June 11, A.M. 10.

Differences in culture are probably more startling when reflected in different languages, as in the Spanish English, Hopi English, and Japanese English contrasts mentioned. However, there are also cultural differences among speakers of the same language that result in different meanings being applied to the same linguistic form. Variation such as this should not seem surprising when we recall that lexical differences exist within a given language; e.g., the use in English of *frying pan, fry pan, skillet,* and *spider* as regional variants that refer to the same cooking utensil.

I remember as a child spending summers in a small English-speaking community in Canada and being surprised at the strange way in which members of that community used certain language forms. My brother and I found hilarious their use of *good night* as a polite greeting on the streets in the evening. (Everything that is different is "funny" when you are a child.) We were sure that everyone (this, of course, meant speakers of American English from the Upper Midwest) knew that *good night* was a leavetaking. I was equally taken aback (but by that time more sophisticated in my reaction) as an adult resident of central Indiana to hear *good evening* employed as a greeting as early as two o'clock in the afternoon; I later discovered that this was fairly common practice among speakers of the Midland dialect of American English.

In both of these cases I had known the general meaning of the lexical items *good night* and *good evening*, but I certainly was ignorant of their appropriate use within the communicative situation. In teaching and learning a second language, we must be concerned with the communicative use of language since our goal should be to reach what Hymes (1974) terms *communicative competence* or the social use of language. Merely learning lexical items, then, is not enough. We must learn when to use them, i.e., under what circumstances they are appropriate, if we want to truly understand what they mean.

Charles C. Fries was wont to use meals as an example of the way in which language and culture interact in the social situation. The word *breakfast* is fairly easy to understand—the first meal in the morning. But he would insist that one does not fully understand that word unless one knows what the meal consists of, where it is eaten, with whom, and at what time. Is it a large meal, like that served in England? Is it a continental breakfast, or perhaps the bowl of cereal and milk so dear to the hearts of American children or the cup of coffee swallowed on the run? Is it a meal eaten with the whole family, like the main meal of the day, or is it eaten alone? Is it served early in the morning or late? (Here I am reminded of the large breakfasts I observed on a farm I visited during my childhood. Breakfast was served at about 8 o'clock after the farm workers had already worked for two or three hours.) Is it prepared by one person or does each person in the family prepare his or her own? The full meaning of a given linguistic item will not be grasped unless it is associated with the situation in which it occurs.

Particular cultural features may differ from language to language. The following are examples:

Social structure of family groups. Size and relationships of family: marriage, divorce, and remarriage; line of descent.

Appointments. How are appointments for business and pleasure made? What are the usual meeting places? How important is punctuality?

Telephone. What phrases and procedures are conventional in the use of the telephone? What is the role of the private telephone in the home? Where are public telephones to be found and how is the service to be paid for?

Pets. What animals are habitually received into the home as pets? What is their role in the household?

Verbal taboos. What common words or expressions in English have direct equivalents that are not tolerated in the new culture, and vice versa?

For the child. Places and time of play. Stories that are told and pictures that illustrate these stories. Segregation of sexes in schools. Teachers (men or women).

Motions and gestures in social situations. Shaking hands how frequently and who extends hand first? Introductions.

Practices accompanying eating. Spoken formulas. Methods of using eating utensils. ('American forks' are quite noticeable in Europe.) Water with meals. Tea, coffee, wine, beer, cocktails, liqueurs. Attitudes toward various beverages. 'Soft drinks'.

Language as a Reflection of Culture

THE BELIEF THAT THERE IS A VERY CLOSE RELATIONship between language and culture has long been held by anthropologists, and American linguists with strong interest in non-European languages, like Edward Sapir, have emphasized the interplay between language and the culture it reflects. There is strong support among linguists for statements like the following from Sapir.

> *Language does not exist apart from culture, that is from the socially inherited assemblage of practices and beliefs that determines the texture of our lives.* (1921:221) *Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium for their society.... The fact of the matter is that the "real world" is to a large extent unconsciously built up on the language habits of the group.... We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.* (1929:209)

Cree (an Algonquian language of North America) provides an interesting basis for speculation about the possible relationship between language and the culture it reflects. Cree specifies a definite order in the use of verb prefixes that show person: second person (*you*) always precedes first person (*I or we*), and both of these precede third person (*he, she, it, they*).

> *It seems to be a sociological trait among the Algonquian speakers, equivalent to our idea of 'politeness.' But whereas, in English it is considered impolite but not ungrammatical to say I and you it seems that in Algonquian this would also be ungrammatical.*

Also in support of this contention that language reflects culture, Ervin-Tripp (1964) reported on an experiment with Japanese and English speakers to test her hypothesis that "as language shifts, content will shift." In this study Japanese-English bilingual women were asked to complete

statements that they heard and read in both languages. The responses of one woman, which were typical of the others, were as follows:

1. When my wishes conflict with my family...
(Japanese) *it is a time of great unhappiness.*
(English) *I do what I want.*

2. I will probably become...
(Japanese) *a housewife.*
(English) *a teacher.*

3. Real friends should...
(Japanese) *help each other.*
(English) *be very frank.*

In this classic study the specific language employed seemed to mirror a particular cultural view since the content of what was said varied with the language being used.

Trudgill (1974) provides another kind of example of the effect of the social or cultural environment on language. He points out that a society's kinship system is revealed in its kinship vocabulary; distinctions that are important in a culture are reflected in the lexicon of the language of that society. He says, for example, that the distinction between maternal and paternal aunt is not significant in English speaking culture; therefore, no special term is required as it may be in other cultures. He also provides the following example from Russian of the way in which social change affects language.

> During the period from 1860 to the present day, the structure of the Russian kinship system has undergone a very radical change as a result of several important events: the emancipation of serfs in 1861, the First World War, the revolution, the collectivization of agriculture, and the Second World War. There has been a marked social as well as political revolution, and this has been accompanied by a corresponding change in the language. For example, in the middle of the last century, *wife's brother* was *shurin*, whereas now it is simply *brat zheny*, *brother of wife*. Similarly, *brother's wife*, formerly *nevestka*, is now *zhena brata*, *wife of brother*. In other words, distinctions that were formerly lexicalized, because they were important, are now made by means of phrases. The loss of importance of these particular relationships and the corresponding linguistic changes are due to the fact that social changes in Russia have led to the rise of the small, nuclear family. (28-29)

Sapir's influence on Benjamin Lee Whorf was considerable, and Whorf's study of the differences between the structures of European languages and Hopi convinced him that speakers of these various languages conceptualize reality in different ways; but more than this, he believed that these contrasting views resulted from differences in language structures. He stated his belief this way (Carroll, 1956:235): "Facts are unlike to speakers whose language background provides for unlike formulation of them." In other words, he hypothesized a causal relationship between the structure of a given language and how speakers of that language view reality. His thesis is sometimes referred to as that of "linguistic relativity." Although most people accept Sapir's view–that people who speak different languages view the world differently–they are less ready to accept the causal relationship proposed by Whorf, which says that the structure of the language is responsible for these views.

The current campaign against the use of sex-biased language is premised on the Whorfian thesis that language shapes thinking. Many feminists believe that by changing language forms (using sex neutral pronouns, for example) cultural attitudes can be changed. Others tend to believe that attitudes must be changed first: then language changes will follow (as with the social changes that occurred in Russia, mentioned above).

Learning a Second Culture

IN LEARNING A SECOND OR FOREIGN LANGUAGE ONE must try not to carry over cultural views from the first language. The acquisition of this communicative competence with its understanding of the cultural viewpoints and attitudes reflected in the appropriate use of language is probably more easily accomplished if the language is being learned in an environment where it is the principal language. Language learners are then immersed in the culture and have the opportunity for firsthand observation of the situations in which the language is being used. If the language is acquired where direct observation of the culture of the language is not possible (e.g., English as a foreign

language in Europe), teachers will have to provide specific cultural information. This can be done in various ways: through pictures, films, magazines, literature, descriptions of their own experience in English speaking countries, and the like. But truly learning the language must go hand in hand with an understanding of the cultural setting in which it is used.

In order to interpret culture to speakers of other languages, it is essential that teachers be consciously aware of cultural behavior which is sometimes so automatic that it is unnoticed. For example, English speakers alphabetize books on shelves from left to right because this is the way they read, and they may assume that this is the way it is always done. As a matter of fact, a colleague of mine had a foreign graduate assistant who very conscientiously alphabetized all of her books on the shelves from right to left!

Gumperz (1964) says, "The more we know about a particular society, the more effectively we can communicate in it." Christina Paulston, a Swedish-English bilingual, provides an illustration of how communication can sometimes break down because of cultural misinterpretation of language. Her description of an experience she had in Sweden after having been away from that culture for many years, illustrates the fact that even though the linguistic forms may be readily understood by those interacting in a conversation, they can be interpreted differently because of cultural differences.

> In Sweden, we celebrated Thanksgiving by having my immediate family and friends for a traditional turkey dinner. I was busy in the kitchen and came belatedly into the living-room where my sister-in-law had just arrived. In impeccable Swedish I asked her politely, "Do you know everyone?" Any native American would correctly interpret that to mean that I wanted to know if she had been introduced to those guests she had not previously met. She looked at me sourly and said, "I don't know everyone, but if you are asking me if I have greeted everyone, I have." Fussed as I was and in such an archetypical American situation, I had momentarily forgotten that proper manners demand that Swedes do not wait to be introduced by a third party but go around the room, shake hands with everyone and say their name aloud to those they have not previously met. Any child knows that, and my sister-in-law felt I had reprimanded her for bad manners, her faulty sharing of a systemic set of social interactional rules. Clearly, the meaning of an interaction is easily misinterpreted if the speakers don't share the same set of rules, as in this example of noneffective communication where the same surface structure carried different social meaning. (1974:351)

A somewhat different example of communicative difficulty due to misinterpretation of what would usually be considered straightforward linguistic forms comes from an Arabic culture. William Slager (personal communication) told me that Egyptian culture prohibits speakers from saying "no" to any polite request. No matter how impossible it may be to carry out, it would be considered extremely impolite to refuse; therefore, every request is answered affirmatively, even if the speaker has no intention of complying. One simply has to learn to read other signs in order to know whether the "yes" is truly affirmative or a polite answer that really means "no."

The Social Use of Language

Hymes (1974) stresses the need for an "ethnography of communication" that includes in the act of communication a consideration of setting, participants, topic, and purpose, in addition to form. Appropriate interaction among these factors, Hymes says, results in communicative competence, which he describes in this way:

> Within the social matrix in which it acquires a system of grammar, a child acquires also a system of its use, regarding persons, places, purposes, other modes of communication, etc., all the components of communicative events, together with attitudes and beliefs regarding them. There also develop patterns of the sequential use of language in conversation, address, standard routines, and the like. In such acquisition resides the child's sociolinguistic competence (or, more broadly, communicative competence), its ability to participate in its society as not only a speaking, but a communicating member. (1974:751)

Although Hymes here refers to the child learning a first language, the same communicative competence should be the goal when acquiring a second language. There is general agreement, however, with Virginia French Allen's comment (personal communication) that total learning of the social uses of language is probably less essen-

tial in EFL situations since "the learner is less likely to communicate directly with native speakers."

Knowledge of how a society uses languages involves the concepts of acceptability and appropriateness. Obviously a grammatical choice must be made, but is the chosen language form one that is acceptable to native speakers as appropriate for the particular situation? There are, then, both grammatical and social restraints on what a person says. Gumperz (1964:138) states succinctly, "Grammatical restraints relate to the intelligibility of sentences; social restraints to their acceptability."

In teaching and learning a second language, much of the time is spent on practicing grammatically correct language. Less emphasis is usually placed on demonstrating which of the correct forms are appropriate in a given situation. But for nonnative speakers of a language this information is as important as knowing the correct grammatical form. A word of caution is in order here, however. In the early stages of language learning, students should be encouraged to use the language (appropriately or not) just to establish the fact that they can use it. Too much emphasis on appropriateness may result in an oversensitivity to what is considered correct and produce a fear of speaking at all.

Style of speaking or writing can vary from extremely formal to intimate. Joos (1961) says there are five styles in English and indicates that most speech falls somewhere in the middle range of these five, in what he refers to as "consultative," the normal style for conversation, and "casual" that is used by close friends and acquaintances. He points out that a speaker can shift from one style, or register, to another within a single conversation: but politeness requires that such a shift involve no more than two neighboring registers.

The age or sex of participants in a communicative situation often defines the style or register used, and these factors very often affect linguistic content. For example, a conversation between teenagers would undoubtedly contain different words and idioms than a conversation between adults; and lexical items used by women often differ from those used by men. Lakoff (1973) mentions that women are able to make many more color distinctions than are men (in terms of identifying them by name). She also points out that the following adjectives when employed to express approbation or admiration belong exclusively to women: *adorable, charming, sweet, lovely, divine.*

The use of slang or other items characteristic of an informal speech style, by the nonnative speaker often leads to an expectation of nativelike control of the language. After all, the listener reasons, this person must know the language really well to be able to handle such idiomatic language. Often these informal bits of speech are isolated items that a learner absorbs without realizing that they are characteristic of a particular style. An example of such mixing of registers occurred in the speech of a foreign graduate student in a final oral examination for the master's degree, a rather formal situation. He was describing a study he had carried out with pupils in a public school in his own country, and he referred to the subjects in the study alternately as *kids* and *children*. It was obvious that he thought these were equivalent terms. When I later pointed out the difference in their use, he admitted that he had never known this.

Usually, it is better for nonnative speakers to adhere to slightly more formal levels of language, thereby avoiding giving an impression of greater fluency than they actually possess. Also, the use of a more formal style is often a signal that the speaker is not a native speaker and that the listener should not expect complete control over the language and its appropriate use.

Nonverbal Cultural Devices

A DISCUSSION OF THE APPROPRIATE USE OF LANguage within a given culture would not be complete without mention of certain nonverbal characteristics of communication, such as gestures and what Hall (1966) terms "proxemics," the use of space in communicative encounters. Those who have observed conversations between Arabic speakers realize that they stand much closer to each other than Americans do when talking together. An English speaker talking to an Arab tends to draw away when the Arab assumes a normal conversational stance. When seated, English speakers lean toward the person they are talking to when they want to express interest in what is

being said. (See Hall, 1966 for photographs of various speaking stances in English communicative situations.) An interesting discussion of seating arrangements, another use of space, can be found in Brislin (1974).

Body motion, gestures, and signs are culturally determined. Birdwhistell (1970) says, "We have found no gestures or body motions which have the same social meaning in all societies." For example, nodding or shaking the head to indicate "yes" or "no," respectively, does not apply universally. Murdock *et al.* (1961) in their outline of cultural materials list the following categories of gestures and signs which, of course, may vary from culture to culture:

> expressions of affection, aggression, derision, modesty, humiliation, fear, and other emotions; facial expressions; suggestive gestures; greetings; obeisances; signs (beckoning, warning, affirmation, negation, indications of size and shape); numerical signs, nervous habits, and postures.

Another nonverbal aspect of communication is the use of touch. This, too, differs from culture to culture. Keating (1976:12) reports the following distinctive use of touch across cultures.

> In a preliminary exploration of tactile behavior, Jourard (1966) observed pairs of individuals chatting in college shops located in different countries and recorded the frequency of touching. Over an hour-long sitting for each pair the scores were: London, 0; Gainesville, Florida, 2; Paris, 110; and San Juan, Puerto Rico, 180.

Cultural Taboos

JUST AS THE KNOWLEDGE OF APPROPRIATE GESTURES and body motion is necessary in acquiring communicative competence in a second or foreign language, taboos must also be adhered to. As might be expected, not all cultures agree on what is taboo. There may be verbal taboos—expletives or "dirty words" (which, of course, many speakers hasten to learn so they can be avoided!). Such words or phrases, though not allowed in ordinary conversation, may be permitted under certain circumstances (in sexually segregated groups, for example). There may also be subjects that one avoids mentioning —areas of silence. Asking someone the cost of an article, for instance, is avoided in American culture unless the person asked is a very close friend. And, according to Pearson (1977:297), among some North American Indians the correct response to bad news is thoughtful silence.

A taboo among Mazatec Indians who consider themselves susceptible to witchcraft is reported by Pike (1956). She tells of asking a little girl her name; the girl immediately countered by asking Miss Pike her name. After getting a response, the little girl replied, "My name is the same as yours. My name is Eunice." Mazatecs hesitate to reveal their names to strangers, who are considered witch doctors, because witch doctors are thought to be able to converse with demons and (for a price) request that a spell be cast on someone. However, without a specific name, the demons are unable to identify the person they have been called upon to harm. For this reason, Pike says, "The really clever thing to do is to turn the witch doctor's evil design back upon himself; and that is why I have so frequently been told, 'My name is Eunice'!"

Culture Shock

ALTHOUGH ALL CULTURAL DIFFERENCES ARE NOT AS marked as some of the above examples, even momentary misunderstandings may arise when cultural wires are crossed. I recall my own reaction to the practice of strangers asking *"Quien habla?"* ("Who is speaking?") when I answered the telephone during my first stay in a Spanish-speaking culture. I had been taught that such a question was impolite, even boorish; and my initial negative reaction to this very common (and, after all, very useful) question resulted from applying the telephone conventions of my own culture to another.

"Culture shock" is often experienced by those who find themselves surrounded by speakers of another language. Notice, however, it is not merely *language* shock but the shock of a difference in everything that impinges on the behavior of persons speaking that language that produces this uncomfortable initial reaction. The total culture is different, and language is only one aspect of that difference.

An understanding of the assumptions underlying everyday life, shared by members of a society is an essential part of acquiring communicative competence in another language.

Exercises

A. What are some of the cultural stereotypes that are often used to differentiate speakers of your language from speakers of other languages? For example, Americans are often considered to be gumchewing, materialistic people who are slaves to time. Do you agree with this? What is the source of such stereotyping?

B. What are some of the major taboos in your culture?

C. The words designating sounds that animals are said to make are thought to be somewhat imitative. English dogs say "bow-wow," cats "meow," pigs "oink-oink," and donkeys "hee-haw." Ask speakers of other languages what sounds their animals make. Are they the same as those in English?

D. For a short period of time observe carefully the gestures you use in conversation and classify them in relation to the social use of language. For example, to emphasize ideas do you use gestures together with or in place of words? Do you use any gestures either together with or in place of words of affirmation or negation like yes or no?

E. Are eating utensils used in all cultures? What kinds are there? Are they employed in exactly the same way? How do you ordinarily eat bananas or pears–with or without utensils? How is silverware placed on the table in your home? In other homes you have visited? Are there generalizations about the placement and use of eating utensils in your culture that would be helpful to those from another culture?

F. How do you show by gesture how tall a person is? Do you use the same gesture to indicate the height of an animal? Ask members of other cultures these same questions.

G. What are the hesitation forms in other languages which are used like English "uh ... uh ... "?

H. Over a short period of time observe your use of space (proxemics) in conversations with others. Is it the same with all speakers? If not, on what basis does it differ?

I. If you have lived or traveled in another country (with or without knowledge of the language spoken there), what were the most unsettling intercultural communication problems you encountered?

from Practice *to* Performance

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Volume II

113

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6501